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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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LITERATURE.

The "Higher Criticism" and the Verdict of the Monuments. By A. H. Sayce. (S. P. C. K.)

WHEN it became known that Prof. Sayce was engaged on a new work to be issued by the S. P. C. K., it was thought in some quarters that, whatever unconventional, not to say "unorthodox," sentiments he might have previously uttered were now to be renounced. The "higher criticism" was to be regarded as an *insaniens sapientia*, and Prof. Sayce was to sing a palinode:

"Nunc retrorsum
Vel dare atque iterare cursus
Cogor relictos."

On looking, however, at the present work as a whole, the defenders of conventional opinions will probably sympathise to some extent with the feelings of Balak when he said: "I called thee to curse mine enemies, and, behold, thou hast altogether blessed them." Indeed, the question has already been raised whether Prof. Sayce has not gone too far for some of the "higher critics."

We must, at once, demur to our author's definition of the "higher criticism," which he opposes to textual criticism as the "lower criticism."

"By the 'higher criticism,'" he says, "is meant a critical inquiry into the nature, origin, and date of the documents with which we are dealing, as well as into the historical value and credibility of the statements which they contain."

But such an inquiry may be inductive and scientific, and its results may be determined by valid and sufficient evidence. An inquiry thus conducted cannot be justly contrasted, or its results be supposed to conflict, with the testimony of the monuments and with legitimate inferences therefrom. The expression "higher criticism" has been, no doubt, used vaguely; but it would be well that it should be restricted to criticism which is wholly subjective and intuitional, or, at least, which proceeds without due regard to extrinsic evidence. In this sense textual criticism may be, and not unfrequently is, "higher criticism." A critic, for example, may not understand, or may dislike, Ecclesiastes. Accordingly, without any adequate evidence, internal or external, he may imagine that the book was written in ancient times on loose or separate leaves, which somehow got into confusion and were afterwards wrongly joined together by clumsy interpolations. But the critic proceeds to set all right, and to evolve from his inner consciousness the very book as it proceeded from the pen of the

author. Here we should have criticism which is "high" indeed, even though it may not mount above the Land of Clouds and Cuckoos.

The aim which Prof. Sayce proposes to himself is excellent. He seeks to set forth the "verdict of the monuments," regardless alike of heterodoxy and orthodoxy. He says in his Preface:

"I have aimed at writing as an archaeologist rather than as a theologian, treating the books of the Hebrew Bible as I should any other oriental literature which laid claim to a similar antiquity, and following the archaeological evidence wherever it may lead. Whether I have been successful in putting aside all those prepossessions in favour of a peculiarly divine origin which an Anglican priest might be expected to feel for the Scriptures of his Church, is for my readers to decide."

It may be well here to say that Prof. Sayce's dissidence from the higher, or newer, criticism is manifested especially with regard to Genesis. Without in any way denying the composite character of this book, he is not disposed to accept the analysis of which so much has been said in recent years.

"The confidence," he says, "with which one portion of a verse is assigned to one author and another portion of it to another is a confidence begotten of the study of modern critical literature, and not of the literature of the past. Such microscopic analysis is the result of short sight." "The literary analysis which has given us a Jehovist and an Elohist and a Priestly Code must be supplemented or replaced by an analysis of the Book of Genesis into Babylonian, Canaanite, and other similar elements."

Traces of the original cuneiform documents are, in Prof. Sayce's opinion, still to be seen—as, for example, in the names Zuzim and Zamzummim and Ham (Gen. xiv. 5), as compared with Ammon, many of the Assyrian and Babylonian characters having, as is well known, more than one pronunciation. A difficulty, however, presents itself when the Scriptural narratives of the Creation and Deluge are ascribed to a Babylonian origin, at least if the Babylonian originals were at all like those texts which have been discovered. Prof. Sayce's view is that the Biblical writer gave the Babylonian original a new complexion, so that the colouring became thoroughly Hebraic, the geography that of a native of Palestine, while the Babylonian polytheism was changed into a stern monotheism. But that a stern monotheist should regard as authoritative narratives which are absolutely saturated with polytheism is not easy to believe, though the points of resemblance are such as may well indicate a common origin. At the same time we should not, in this connexion, disregard the new evidence furnished by the Tel el-Amarna Tablets of early Babylonian influence and of the widespread use of the Babylonian language.

In opposition to the high antiquity of Genesis or of some parts of the Book, it has been urged that alphabetical writing is comparatively modern, and that the Israelites at the time of the Exodus were altogether illiterate. To refute opinions of this kind, Prof. Sayce adduces the results of Dr. Glaser's researches con-

cerning the inscriptions of Southern Arabia. These inscriptions reveal an alphabet more ancient than that of Phoenicia. This Arabian or Minaean alphabet, our author thinks, is to be regarded as furnishing a link between the Phoenician characters and the hieratic writing of the Egyptians. In Prof. Sayce's view much light is thus cast on problems which at present seem hopeless or very difficult of solution.

"No amount of ingenuity," he says, "has been able to find any plausible resemblance between the earliest forms of the letters *k* or *n*, and the meaning of their names, *kaph*, 'the palm of the hand,' and *nun*, 'a fish.' But when we turn to the forms as they appear in the alphabet of Ma'in, the riddle is frequently solved. We begin to understand why the populations of Palestine gave the names they did to the letters they had borrowed from the merchants of Arabia. The problem is no longer so hopeless as it seemed to be a short while ago."

All the difficulties surrounding that great Biblical event, the Exodus, have not been cleared away, but undoubtedly discoveries of great importance in relation thereto have been made recently. The Tel el-Amarna Tablets, Prof. Sayce tells us, have thrown a flood of light on the statement, "There arose up a new king over Egypt which knew not Joseph." Under the later kings of the XVIIIth Dynasty, Egypt had passed more and more into the hands of its Canaanite and Syrian vassals and subjects. But, as was to be expected, a reaction against the dominant Semitism set in, and early in the XIXth Dynasty appeared Rameses II., whose name is to be seen in that of the city of Raames, one of the products of Israelitish labour, and who was, indeed, "emphatically the building Pharaoh of Egypt." The city just named has not been identified, but Pithom was disclosed by the successful labours of M. Naville. To this fact, and to some very interesting topographical allusions found in Egyptian documents, due weight should be given; but it must be confessed that the topography of the Passage of the Sea and of the first stages of the Journey of the Israelites is still unexplained. That Rameses II. was the oppressor of the Israelites may be maintained with some plausibility. Equal confidence cannot, however, be expressed in the identification of Menephtah with the Pharaoh of the Exodus. Prof. Sayce alleges "that the narrative in Exodus does not assert that the Pharaoh was drowned in the Passage of the Sea." Such a statement, however, savours of that historical hairsplitting against which our author himself elsewhere protests. That Pharaoh perished with his army in the Sea is the fair and obvious interpretation of the narrative and the song of triumph; and this was undoubtedly the view taken by the author of Psalm cxxxvi. 15. There would be an obvious want of symmetry if the army alone perished, and the chief transgressor, who had so obstinately resisted the miraculous display of the great plagues, was allowed to escape. It would be better than putting forth such a view to admit at once that the problem is unsolved or insoluble. Of Menephtah, Prof. Sayce tells us that "a hymn to the Nile speaks of his dying in a good old age," and that

his tomb still exists at Thebes. Nothing yet discovered is likely to affect the opinion of those who, whether rightly or wrongly, regard the history of the Exodus as legendary, though with a basis of fact. Some persons, indeed, may think that Prof. Sayce himself really takes this view, when he says:

"The Exodus itself is not an event which need surprise a student of Egyptian history. Indeed, a similar migration of Bedawin tribes from the very district occupied by the Israelites has been witnessed in our own days. Yakub Artin Pasha has told me that his father-in-law, the famous Hekekyan Bey, always maintained that he had seen with his own eyes the Israelites departing out of Egypt."

According to Prof. Sayce's view, the conquest of Canaan differed very much from the opinion of it usually entertained. The Canaanites were not exterminated, or nearly exterminated. The Israelites found it more advantageous to enter into association with them by marriage and otherwise. The language previously spoken in the land, "the language of Canaan," was, as the Phœnician inscriptions, the Tel el-Amarna Tablets, and the Moabite Stone give evidence, essentially Hebrew; and this language the Israelites adopted on becoming incorporated with the original population. As favouring this view, Prof. Sayce appeals to the fact that many of David's "mighty men" were foreigners—Hittites, Ammonites, Zobabites, and even Philistines of Gath; while David himself was partly a Moabite by descent.

The Book of Job is just now, from one cause or another, attracting much attention. Prof. Sayce inclines to the opinion that it had an Edomite origin, and passed subsequently through the hands of Jewish editors. He would thus explain those peculiarities of diction which the book undoubtedly presents; but it seems difficult to recognise in Job an essentially non-Israelite production. There is evidence to be considered, apart from verbal allusions, or even such a fact as the close resemblance between the curse of Job iii. 3 and that of Jeremiah xx. 14. One easily recognises an analogy between the suffering Job and the Servant of God in Isaiah, "stricken, smitten of God, and afflicted." And with regard to this matter, it is scarcely of much consequence whether the portraiture in Isaiah is or is not regarded as Messianic. The fact that the scene is laid in "the land of Uz" may be accounted for on the ground that the author wished to pass beyond the narrow limit of Israel, and take a wide view of his great subject, the moral government of the world. And there is another point worthy of consideration, the relation of Job to Ecclesiastes. Though greatly differing the one from the other, there is an essential analogy between the two books. Ecclesiastes deals with the same great problem as Job, though its criticism of life goes deeper and is more uncompromising. Probably the author of Ecclesiastes kept Job in view as he wrote. He, too, while adopting a quite different method, wished his work to pass outside the theocracy, and become cosmopolitan. For the various interlocutors in Job he substitutes a new

and original device, embodying a plurality of speakers in the person of Koheleth, with his conflicting utterances. The discussion in Job closes with a theophany; and the very last verse of Ecclesiastes looks forward to a theophany, when God will reveal what is hidden and mysterious, and show that his government of the world has been right. This relation between the two Books is unfavourable to the idea that Job was originally an Edomite production.

Prof. Sayce does not expect that his book will please "uncompromising 'apologists'"; and doubtless theologians of the type indicated, though they may approve some things, will often demur to his statements concerning Genesis and other of the Biblical Books. But their strongest hostility is likely to be evoked by the conclusions he has expressed with respect to the Chronicles, Esther, and Daniel. They will not improbably contend that these conclusions virtually surrender everything to the "higher critics." As to the Chronicler, there appears to be some confusion when we are told on one page that we may consider his notices "of nations whose names are not mentioned in the Books of Kings as worthy of full credit;" while on the previous page we find, "It is clear that although we may accept the otherwise unsupported narratives of the Chronicler in their general outlines, the details they contain must be submitted to criticism." A much stronger condemnation of the Chronicler as an historian comes a little earlier:

"He wrote in fact with a didactic and not with a historical purpose. That he should have used the framework of history to illustrate the lessons he wished to draw was as much an accident as that Sir Walter Scott should have based certain of his novels on the facts of mediæval history. He cared as little for history in the modern European sense of the word as the Oriental of to-day, who considers himself at liberty to embellish or modify the narrative he is repeating in accordance with his fancy or the moral he wishes to draw from it. . . . We thus have in the Books of the Chronicles the first beginnings of the transformation of history into Haggadah, which is so conspicuous in later Jewish literature."

With regard to the story of Esther, we are told that it "has been founded upon one of those semi-historical tales of which the Persian chronicles seem to have been full." Even the existence of Esther is doubtful. Her name is to be identified with that of the old Babylonian goddess, Istar, a name which could not have been given to a woman if its meaning had been known. If "Istar" was used without appendage or qualification,

"the woman Esther can have had no existence save in the imagination of a Jewish writer, and the identification of Hadassah with the old Babylonian goddess Istar would have been the work of an age which had forgotten who Istar was."

Dr. Pusey began his lectures on Daniel with the statement: "The Book of Daniel is especially fitted to be a battle-field between faith and unbelief. It admits of no half measures. It is either divine or an imposture." And with regard to the attacks made on the Book, he triumphantly declared, in his final summing up, "I have answered

the objections." Little did he foresee the changed aspect which the question would so soon assume; as little, indeed, as when with respect to the Psalms he pronounced the Maccabean theory to be already dead.

Previous to the last fatal journey of George Smith to the East, tidings had reached this country of the discovery of a number of tablets which, contained in jars, had come to light through the rain. George Smith was commissioned to buy these tablets for the British Museum, if he thought the purchase desirable. He did purchase them; and after his death they were sent to this country, and examined by Mr. Boscawen, who read an important paper on these "Egibi Tablets" before the Society of Biblical Archaeology in 1877. It was found that the tablets, of which the number was very large, could be arranged in a continuous, or nearly continuous, series extending throughout the period to which the Book of Daniel relates. As they were dated with the regnal years of the successive Babylonian monarchs, the question naturally suggested itself. Do they mention Belshazzar and Darius the Mede, kings mentioned in Daniel, but not recognised by other authorities? To this question only one answer could be given, that the tablets knew nothing of either the one or the other. Moreover, these tablets, of the kind known as contract tablets, were concerned with the prosaic details of ordinary life, and showed not the slightest shadow or reflection of the stupendous miracles related in Daniel.

Not very long after the purchase of the Egibi Tablets, the British Museum also acquired the Cyrus cylinder bearing an inscription which Prof. Sayce describes as "drawn up by Cyrus soon after his conquest of Chaldaea." When it was known that this cylinder had arrived, the expectation was expressed in a certain quarter that now the "higher critics" would suffer a humiliating defeat by Cyrus appearing, in accordance with the testimony of Isaiah and Ezra, as a monotheist and a worshipper of Jehovah. "The inscription is," says Prof. Sayce, "the most Hebraic of all the cuneiform texts known to us"; but it contained no mention of Jehovah. On the contrary, Cyrus appears as the restorer of ancient Babylonian polytheism; while his predecessor, Nabonidus, lost his throne by endeavouring to give the supremacy to Bel-Merodach, and so making an important advance towards monotheism. "Nabonidus," says Prof. Sayce, "attempted in Babylonia what the kings of Judah had successfully carried out in Palestine."

In its opposition to the history in Daniel the cylinder agreed with the Egibi Tablets, and a similar remark must be made with regard to a very important tablet which shortly afterward was translated by Mr. Pinches. This tablet contained annals of Nabonidus; and its statements are very discrepant from those in Daniel and, it may be added, in Herodotus, as may be seen from the following words of Prof. Sayce:—

"There was no siege and capture of Babylon; the capital of the Babylonian empire opened its gates to his (Cyrus's) general, as Sippara had done before. Gobryas and his soldiers entered the city 'without fighting,' and the daily

services in the great temple of Bel-Merodach suffered no interruption. Three months later Cyrus himself arrived, and made his 'peaceful' entry into the new capital of his empire. We gather from the contract-tablets that even the ordinary business of the place had not been affected by the war."

Of Belshazzar, the son of Nebuchadnezzar and king of the Chaldeans, slain on the very night of an impious feast, no trace has been found in the cuneiform records.

That the Tract Committee of the S. P. C. K. felt some scruples about publishing this work is to be inferred from their prefatory remarks and an appended note. But they are to be congratulated on overcoming their scruples and giving to the world a really valuable and important book, perhaps the best which Prof. Sayce has yet written.

THOMAS TYLER.

Women of Letters. By Gertrude Townshend Mayer. In 2 vols. (Bentley.)

THE sketches, or essays, contained in these volumes have appeared, from time to time, in the pages of *Temple Bar*; but, in their present form, they have been revised throughout and, in most cases, considerably enlarged. In thus reissuing them, Mrs. Townshend Mayer has, we think, been well advised. Though written independently of each other—and, probably, in the first instance, with no thought of a continuous series—they possess a much more obvious unity than most collections of magazine articles; and though devoid of novelty, either in fact or comment, they serve a useful and agreeable purpose by exhuming memories, many of which have lain buried in bulky and half-forgotten biographies. Of the fifteen women of whom Mrs. Townshend Mayer writes, few, perhaps, could demand an architecturally imposing cenotaph, but there is not one who might not claim the modest brass or tablet of remembrance. In these sympathetic, well-balanced records and appreciations they are, to use a good and useful old word, fittingly memorised.

The greater number of them are, or were once, more or less famous as literary producers; but several of them—though known as diarists, autobiographers, and annotators—are women of "letters" rather in the St. Martin's-le-Grand sense of that word than in the sense which will be given to it by readers of Mrs. Townshend Mayer's title-page. As, however, the exclusion, on such a plea as this, of the papers devoted to these charming ladies would have robbed the first volume of some of its pleasantest pages, we may be thankful that a gracious hospitality has been allowed to override a pedantic literalism of nomenclature. Indeed, one may travel far in the domain of letters proper without coming across anything more winning than the Diary of Mary, Countess Cowper, the Autobiography and Correspondence of Mrs. Delany, and the familiar epistolary chit-chat of Lady Hervey and Miss Berry.

Mrs. Townshend Mayer begins two centuries ago, with Margaret, Duchess of Newcastle, known to all the world as "Lamb's Duchess," and ends with Lady Duff Gordon,

whose death in 1869, in her beloved Egypt, brings us well on into our own time. The very pleasant paper on the "incomparable" Margaret loses little—if one dare venture upon such an heretical utterance—by having been based upon a study of nothing more formidable than that most delightful volume, *The Cavalier and his Lady*, in which Mr. Edward Jenkins reprinted *A True Relation of my Birth, Breeding, and Life*, represented the other voluminous prose and verse of the Duchess by characteristic excerpts, and introduced the whole with an admirable essay. Those whose curiosity concerning anything loved by Charles Lamb has tempted them to study in the original the works of the "thrice noble, illustrious, and excellent princess," know that Mr. Jenkins left behind him many things almost as good as those which he brought away; but they know, too, that his selection has a really representative character, and that therefore familiarity with it entitles any one to speak with some measure of authority. At any rate, it suffices to dispose of the common error, for the prevalence of which only absolute ignorance can account, that Lamb's enthusiasm for the Duchess was a fancy based on nothing more substantial than personal whim—that it was one of those oddities of preference which are always lying at hand to be cited by the writers of essays on "The Eccentricities of Genius." No notion could well be further from the truth. What the woman herself was can be clearly discerned in the pages of that one work of hers which has been already named. "Nobody," says Mr. Leslie Stephen in his *Hours in a Library* "ever wrote a dull autobiography," and he might have added that nobody ever wrote a delusive autobiography. There is something in the nature of the autobiographer's task which seems to compel truthfulness—not of course external veracity of statement, but the more important and intimate veracity of instructive self-revelation. It is only in human nature that the autobiographer should endeavour to show his strongest and best: he never fails to show his weakest and worst. Cellini intended his autobiography to be a self-glorification; but the book provides standing proof that he was a braggart, a liar, and a malignant scoundrel. The autobiography of the Duchess of Newcastle proves not one whit less incontestably that she was a woman of singular strength, healthfulness, sweetness, and fine simplicity of character. It exhibits plainly enough her little weaknesses, but they are all lovable weaknesses; and we feel that she was worthy of the eulogies which have but one English parallel—the beautiful sentence in which Steele rescued from oblivion the name of the Lady Elizabeth Hastings. Nor, as Mrs. Townshend Mayer shows by various apt citations, was the duchess's literary talent a thing of no account. She wrote too rapidly and far too much, but she had something to express and a genuine gift of expression; for though often forced or fantastic, her thought can rise to a fine image or concentrate itself in a forceful epigram. The essay devoted to her here is certainly one to be read.

Not less pleasant are the pages devoted to Lady Mary Wortley Montagu, which are specially welcome as doing adequate and needful justice to that native womanly tenderness of nature which a life impoverished of love did much to conceal. The Lady Mary of later days—that is, the Lady Mary who was known to the world at large—is hardly to be recognised in the writer of the pathetic letters addressed to the cold and careless husband by the loving young wife and mother, who asks nothing but that she may know how it fares with him, and that he will send some word to her and her "dear little boy."

A not less brilliant and a much happier career than Lady Mary's was that of the Elizabeth Robinson, who like her became by marriage a Montagu—the Mrs. Montagu who was hailed as the "queen of the blue-stockings," and whose "peacock hangings," under which a brilliant society "quoted, criticised, and exchanged repar-tees," add a touch of colour to Macaulay's story of the trial of Warren Hastings. Mrs. Montagu as a wit was born, not made. As a girl of seventeen we find her writing of the courtship of the middle-aged Lord Winchelsea and the not very youthful Miss Palmer, "There is a time to sigh and a time to smile, but the sigh of an old man is a groan, and the smile of an old maid is a grin"; and a very few years later, when she herself was receiving the attentions of various country gentlemen, she writes disdainfully—

"To love calves one should be a calf, and to love country squires one should be a country damsel. Now, having assumed somewhat of a higher character than that of a calf or a damsel, I do not find great delight in their company. I think of the two creatures I best like the calf, for he stares at me as if he admired me, but never dresses up that admiration in an awkward phrase. Both calf and squire love the dairy-maid better in their hearts, and only look on me as a stranger."

A clever girl this, and she fell into her right place—which also proved to be a happier place than that allotted to many clever women—when she married Mr. Montagu, grandson of the first Earl of Sandwich, and gradually became a recognised leader of literary society. It was to the feminine guests at Mrs. Montagu's "conversation parties," which began as breakfasts and ended as evening receptions, that the term blue-stockings was first applied. There are at least two explanations of the origin of the nickname, but one of them is both far-fetched and inadequate; and there is little doubt that the true story is the one told by Mr. Hayward in his edition of Mrs. Piozzi's Autobiography, where he quotes a note made by a lady in the year 1816.

"Lady Crewe told me that her mother (Mrs. Greville), the Duchess of Portland, and Mrs. Montagu were the first who imitated the famous conversation parties at Rue St. Honoré. Madame de Polignac, one of the first guests, came in blue silk stockings, then the newest Paris fashion. All the lady members at Mrs. Montagu's club adopted the mode. A French gentleman, after spending an evening at Mrs. Montagu's, wrote to tell a friend of the charming intellectual party who had but one rule—'they wear blue stockings as a distinction.'"

Mrs. Townsend Mayer makes us free of very charming company in all her papers, chiefly perhaps in those which deal with Lady Hervey, Mrs. Delany, Lady Anne Barnard, immortalised by "Auld Robin Gray," Amelia Opie, Lady Morgan, "The Wild Irish Girl," and that beautiful soul—Lady Duff Gordon. One can hardly blame a biographer for being too charitable; but there is reason to think that Miss Mitford's generally fine character was somewhat marred by a weakness, the existence of which Mrs. Townsend Mayer seems inclined to disbelieve. Harriet Martineau's testimony may have been prejudiced, though it is given in the midst of a passage of really warm admiration; but she is certainly not the only witness to Miss Mitford's alleged habit of depreciating others. In her recent volume of reminiscences, Mrs. Newton Crosland, who knew Miss Mitford well, leaves us with exactly the same impression. And perhaps the wisest course is to admit the fact, but while admitting it to urge the plea that a fondness for saying sharp things—especially when manifested by a clever woman—is not so incompatible as it seems with that genuine kindness, to which, in Miss Mitford's case, we have abundant evidence. The most beautiful testimony quoted in these volumes is, however, taken from the lips of one of the many Egyptians who had cause to remember the loving ministrations of Lucie Duff Gordon.

"By the God most High!" cried one poor father, whose son she had cured, "if ever I find any of the English poor or sick or afflicted up in Flyzoghloo, I will make them know that I, Abou Mohammad, never saw a face like the pale face of the English lady bent over my sick boy."

This review would be not merely inadequate but misleading, if it does not excite in the minds of those who read it a desire for something more than hearsay acquaintance with Mrs. Townsend Mayer's book. That there may be no mistake, let it be said in conclusion that it is a most carefully compiled, finely felt, and admirably written work, the perusal of which cannot fail to give a variety of pleasures.

JAMES ASHCROFT NOBLE.

Germany and the Germans. By W. H. Dawson. (Chapman & Hall.)

In these days social questions are so complex and pressing that only the self-absorbed can be dull. If the crying wants of the time do not rouse our moral sympathy, they may at least awaken our intellectual curiosity. Mr. Dawson's book is a thoughtful study of the difficulties which the statesmen and thinkers of Germany are engaged in surmounting. The phases of national life are, happily, not all like chess problems; but a student of men and institutions has more to say about the dark than the bright spots in a nation's history. He is nothing if not critical. The two volumes before us repay study and reflection. The author wanders over a wide field, without being either tedious or diffuse. The army and the police, the urban mechanic and the

rural labourer, the schools and universities, the professors and the students, the pulpit and the press, the Imperial and Prussian constitutions, the Conservative and Radical parties, the Ultramontanes and the anti-Semites, the Social Democrats and the National Liberals, the three Emperors and Prince Bismarck—all these varied subjects are adequately discussed.

Mr. Dawson may be congratulated on having produced a valuable work of reference on the Germany of the present day. Naturally the English reader will contrast what he reads of Germany with what he knows of his own country. He will congratulate himself on the absence, at least in Great Britain, of an Ultramontane party and an anti-Semitic party. Both these parties, though in other respects so very different, owed their success to their respective leaders. Dr. Windthorst was never more than a deputy, yet (as Mr. Dawson truly observes) he was more powerful than the strongest Minister. His "Little Excellency" was intellectually a giant. To his patience, persistence, and ability was due the firm and united front which for ten years the Centre offered to an anti-Catholic Government. The diminutive ex-Minister from Hanover was the most successful party leader of modern Germany. The Kulturkampf between Germany and the Pope has been happily closed. Germany has not gone to Canossa either in body or in spirit ("weder körperlich, noch geistig").

Another Kulturkampf, or fight against civilisation, dates from 1880, when the anti-Semitic movement began. The struggle between the Christian and Jewish populations of Germany is a very serious fact, and deserves to be closely watched. According to Mr. Dawson, it is destined to play a more important part in the future than in the past. The Conservative parliamentary congress of December, 1892, voted with almost absolute unanimity the inclusion of anti-Jewish measures in the party programme. Mr. Dawson, like Prince Bismarck, regards the agitation as impracticable and worse, but none the less he pays a tribute of respect to its originator, ex-Court Chaplain Stöcker. This misguided man is only known to foreigners as a Jew-baiter. He is in reality an active reformer, and apart from his anti-Semitic views, neither a fanatic nor unpractical. After fifteen years of agitation, this political parson now finds himself at the head of "a powerful party, which includes the greater part of the nobility and aristocracy of North Germany."

The Radicals are not a party of victory. Their position is too negative to be strong. In 1878, in 1887, and again in 1893 their anti-patriotic attitude in the Reichstag brought on them utter rout at the polls. *Laissez-faire* is their panacea for all evils, and this appeals neither to the urban nor to the rural labourer. Their leader is Herr Eugen Richter, one of the best debaters in the Reichstag, if not the very best. Mr. Dawson wonders that a man of his strength and gifts "should not have raised Radicalism to a position of greater influence," but no great nation will be content to follow one who offers little but criti-

cism. After thirty years of agitation and with all the advantages of organisation, the Radicals do not form a tenth part of the Reichstag.

Very different is the history of the Social Democratic party. It is estimated that, of the seven and a-half million votes given in the imperial elections of 1893, at least a million and three quarters fell to Socialist candidates. With proportional representation, that party would have secured a hundred seats instead of forty-four. In industrial Saxony the number of Socialist votes increased between 1887 and 1893 from 149,000 to 273,000. In Berlin the Socialist vote was three-fifths of the total number cast. The Socialists have been no exception to the profound truth contained in the beatitude—"Blessed are ye when men shall revile you and persecute you and say all manner of evil against you falsely." Herr Richter, the Radical and Socialist-scoffer, hit the mark when he said he feared Social Democracy more with the law than without it. Now that coercion has ceased, the powerful incentive of sacrifice for conscience sake has been withdrawn. It was in 1890 that Prince Bismarck proposed to embody the anti-Socialist Law as a permanent statute in the penal code of the Empire. He might have carried the bill, had he consented to withdraw the clause giving the Government the power of expelling dangerous Socialists, not only, as hitherto, from districts proclaimed under the minor state of siege, but from Germany altogether. The bill was rejected by 169 votes against 98. The speech of the debate (for Bismarck took no part in it) was delivered by Prince Heinrich zu Carlsath-Schönau. This Conservative magnate declared that "we are in danger of losing our ideals"; he thought German Socialism not absolutely without trace of idealism, a virtue which he feared was fast giving place to servility and place-seeking. No one has illustrated the ideal side of Socialism better than Heinrich von Vollmar, who has been a martyr for his principles. If Bebel is the Cleon of his party, von Vollmar resembles the Gracchi—like them noble by birth, democratic in sympathy, and a patriot by instinct. Liebknecht is a Republican, like Bebel; but while Bebel blusters, Liebknecht reasons. Bebel reminds one of the Thersites of "Troilus and Cressida," Liebknecht of Ulysses. The one is a firebrand, the other is cool and calculating. Yet it is to Bebel, "the religionless," that we owe the famous definition of Social Democracy: "We aim in the political domain at Republicanism; in the economic domain at Socialism; and in the religious domain at Atheism."

This brings us to the point where those who value the thought of Germany more than any other German product must cross swords with the Socialists. The two blots on Socialism—need we limit it to German Socialism?—are its despotic tendencies in the material world, its immoral tendencies in the spiritual world. Individuality is so hateful to democrats that the wonder is it survives at all. If there is one book more than another whose principles must be offensive to Liebknecht and Bebel, that book must be Mill's *On Liberty*. Leibnitz taught us that not one leaf is

exactly like another. This marvellous diversity in nature the Social Democrat would stamp out of mankind. Germany is naturally proud of the position which the Intelligence Department of her army has won for her in Europe, but it may truly be said that her thinkers form the Intelligence Department of the still greater army of European culture. Kant made a God of duty; and Fichte, immediately after the humiliations of Auerstadt and Jena, "gave practical form and application to the precepts of the Königsberg sage." Far different is the moral teaching of Social Democracy. The "Boycott-lists" which appear regularly in the Socialist press are bad enough, but the grossly immoral tone of their advice to the working classes is far worse. Morality, as understood by Kant when he preached the "Categorical Imperative," is a plant of delicate growth. Will it wither in the blasts of a democratic press? Mr. Dawson very properly points out that it is in their moral teaching, not in their economic theories, that the danger of Social Democracy lies. Their economic theories may or may not be right, but they will not be put into practice. Their atheistic and selfish materialism is a dry rot, eating away the manliness of the urban workman. Let Mr. Dawson, no slanderer of Socialists, speak on this all-important point (vol. ii. p. 214):

"When every high ideal has been taken away from the labouring classes, when every ennobling aspiration, every incentive to high thinking and unselfish doing, every belief in a life beyond, every trace of faith in God and disinterested love for man—when these things have been blotted from the labourer's code of life, his condition and the condition of the society of which he forms part will be dark and desperate indeed."

There are some crimes which are also mistakes and bring us immediate punishment. The totally needless attack made by the Socialists on religion has shut them off from the agricultural labourer. The educated Socialist of the town has no reverence for the Bible and no belief in a moral law of any kind, supernatural or natural. Where then does he fix the moral line which must not be transgressed? That is a question which those who think the future belongs to Social Democracy must answer. The Socialist may despise his country cousin who has not grown out of the leading strings of the church, but the condemned rural labourer is "his superior in all moral qualities." The peasantry of Germany have always been distinguished for their simple piety. In the articles in which they set forth their demands in 1825, they base their action upon Christian principles.

"The peasants," said the rebel leaders, "do not wish to be serfs, since Christ has redeemed and purchased all men with his precious blood; they wish to be free according to the Scripture, yet not to live in a lax and fleshly wantonness, but gladly obey the powers that be in all seemly and Christian matters."

This manifesto contrasts strangely enough with the Democratic programmes of the present day. The gulf that divides the rural labourer from the followers of Liebknecht and Bebel is summed up in the words "according to the Scripture."

The political party who (according to Mr. Dawson) can look to the future with the greatest assurance, knowing that time is on its side, is the National Liberal party. Some of the most distinguished men that ever entered the Reichstag—von Gneist, von Treitschke, Lasker, von Bennigsen, Miquel—have at one time or other belonged to this party. The best newspaper in Northern Germany, the *Kölnische Zeitung*, is an exponent of their views, but their strength lies in reason and logic rather than in numbers. The fact that they loyally supported Prince Bismarck in his State Socialism would make a thoughtful man pause before he joined hands with the Radicals and Social Democrats in condemning that policy. In Germany there is a wide difference between Liberal and Radical principles—almost as wide as between State Socialism and Democratic Socialism—a tempting field which our space forbids us entering on. Suffice it to say that no political party, as a party, are disloyal to the Emperor or the army. Mr. Dawson tells an anecdote of the young Emperor being driven along the streets of Berlin one summer evening. A group of masons, whose work was done, emerged from a building in course of erection as he passed. They waved their hats vigorously, and greeted their sovereign with cries of "*Arbeiter-Kaiser*."

We cannot conclude this notice of a most interesting book without quoting another remark made by the Emperor himself. Some one in his presence had commented on the alleged ingratitude of the working classes.

"Whether we receive thanks or not," said William II., "for our endeavours to better the lot of the working classes, is not the question; for my part I will not suffer myself to be deterred in my movements by any such considerations. I am convinced that it is the duty of the State to charge itself with these endeavours, and to make the working classes feel that they are an estate within the social order. In any case, these endeavours give me a quiet conscience."

J. G. C. MINCHIN.

A Commentary on The Works of Henrik Ibsen. By Hjalmar Hjorth Boyesen. (Heinemann.)

THE plays of Henrik Ibsen, it appears, are "works which, resting upon a broad superstructure, are but the visible summits of fog-shrouded mountains of thought." It is true that Mr. Boyesen cannot detect this broad superstructure, "the dominant principle underlying his criticism of life"; but he has endeavoured to dispel the "fog" and show us the grim "mountains of thought" lying beneath. Frequently he proceeds after this fashion: 1. The play or poem under consideration contains the keynote of Ibsen's philosophy. (This is an article of faith which may be universally applied.) 2. It exhibits in a startling and powerful manner certain general truths which Ibsen holds with bitterness and intensity. 3. The strength of his position however is weakened by the particular circumstances of the case chosen to illustrate it, which only exhibits one side of the question.

Mr. Boyesen does not always make use of the third step, and the true Ibsenite would prudently omit it altogether; for it betrays the weakness, not of Ibsen, but of his commentators. It has never apparently occurred to these gentlemen that Ibsen chooses particular cases because he is a dramatist and not a prophet, one to whom the personal problem is of supreme interest, and by whom no general application may be intended. There can be no objection to drawing morals from Ibsen's plays or from any other careful pictures of life; but this fact must be remembered, that his characters are not types but human individuals, whom it is his first and last ambition to represent faithfully. It is not true that "in each of his plays since 'The Pretenders' there was a distinct philosophical proposition which he desired to prove or disprove."

It will be instructive, in this connexion, to examine the confusions which may arise from neglecting the above precautions. Mr. Boyesen declares (p. 51) that "'Brand' is, in its whole tenor and tendency, anti-Christian," and again (p. 169) that "Ibsen had endeavoured to show in 'Brand' that the Christian ideal, if consistently realised, ends and must end in destruction." But in another place (p. 99) he complains that Mr. Bernard Shaw, in his *Quintessence of Ibsenism*,

"boldly leaps at the conclusion that it is the Christian ideal that Ibsen has undertaken to satirise in the person of his hero. . . . There is, however, an insurmountable obstacle to the adoption of this theory; no one will recognise the spirit of Christianity in Brand. . . . It is, therefore, the half-heartedness, the laxity, the hypocritical insincerity, of society in professing an ideal, beyond its capacity of attainment, which Ibsen satirises in 'Brand.'"

The one conclusion is, to our minds, as unsatisfactory as the other. "Brand" is the picture of a man who has lived up to his ideal only to find it false, a profound tragedy of noble error. The final cry, "He is *Deus caritatis*," which Mr. Boyesen finds jarring, means simply that Brand had misinterpreted Christ's teaching. In order to account for his persistence in error and to bring out the fine side of his character, he is confronted with certain teachers of compromise, who, being drawn from life, appear to us contemptible. There is absolutely nothing in this play that commits Ibsen for or against Christianity, for or against society.

A similar personal interpretation may be found for the other plays, and will preserve us from detecting "the corrosive self-destroying character of his social criticism" in "The Wild Duck," or "a profound disillusion" in "Rosmersholm." His dramas present different phases of experience, whose teachings it is difficult to reconcile, though each one must help us to an understanding of the rest. That they are faithful and dramatic pictures of life appears to be generally admitted, and for other matters he is not responsible. We have no right to accuse him of "confirming the very thesis which he started by subverting" because Nora could not live without the Truth, which was "absolutely destructive" to Hjalmar Ekdal, or because Rebecca West failed to appreciate "the brimming cup of pleasure"

for which Mrs. Alving had thirsted in vain.

We have endeavoured to make a summary of Ibsen's opinions, as interpreted by Mr. Boyesen; but, where so many contradictions are admitted, the task is a difficult one. It appears, however, that "humanity and the plan of creation in general" are paltry and contemptible; the majority is always wrong; civilisation and the Decalogue are hateful, though possibly required for the guidance of fools; an absolute despotism of the strong man unfettered by moral law would make an ideal society. It may be remarked, in passing, that the only formal statement of faith directly quoted from Ibsen contains this one tenet: Human ideals are not eternal, but capable of being transmuted and developed.

Mr. Boyesen's English is, unfortunately, decorative and, in some cases, obscure; but there is good, solid work in his Commentary. Ibsen's unflinching moral courage, subtlety in character-drawing, and matchless dramatic instinct, are fully recognised, and a careful analysis is provided for each play. The astounding statement that "Nora is the model wife, such as the poets and the masculine ideal of all ages have figured her" may help us to account for the singular lack of appreciation with which those splendid monuments of a poet's youth—"The Pretenders," "Lady Inger of Oestrat," and "The Vikings of Helgeland"—are dismissed as crude and romantic.

We now have three English studies of Ibsen. Mr. Wicksteed's *Four Lectures on Henrik Ibsen* (Sonnenschein) remains by far the most lucid and sympathetic introduction to the subject; the strong, artificial sidelights of Mr. Bernard Shaw's paradoxes—*The Quintessence of Ibsenism* (Walter Scott)—show up some unexpected points; and Mr. Boyesen has declared, from personal experience, that the *dramatis personae* are veritably Norwegian.

REGINALD BRIMLEY JOHNSON.

NEW NOVELS.

A Superfluous Woman. In 3 vols. (Heinemann.)

Hooks of Steel. By Helen Prothero Lewis. In 3 vols. (Hutchinson.)

A Maid of Brittany. By Count Orsi. In 2 vols. (Remington.)

The Stone Dragon. By R. Murray Gilchrist. (Methuen.)

Victims. By F. W. Maude. (Bliss, Sands & Foster.)

Speedwell. By Lady Gwendolen Ramsden. (Bentley.)

A Fair Colonist. By Ernest Glanville. (Chatto & Windus.)

The Story of Dick. By E. Gambier Parry. (Macmillans.)

Made in France. By H. C. Bunner. (Fisher Unwin.)

THE anonymous author of *A Superfluous Woman* has been on the verge of writing a remarkable novel. Its success, of a kind, is already secure. With *Keynotes* and *A Yellow Aster*, it is in the front rank of

books in demand at the libraries. It is easy to prophesy after the event, so I will say nothing about what I thought of *A Superfluous Woman* when I read it during the first days after its publication. I have just re-read it, and am now concerned with second impressions, and with the significance of its remarkable popularity. The story has not become a book of the season on account of anything new and fascinating in the matter of plot. The tale is a chronicle of a young woman who is a victim of neurosis. She would not so designate her complaint, nor does her chronicler admit the impeachment. This young person, Jessamine Halliday, so beautiful that she is always spoken of as one of the loveliest women in England, leaves her society life in London and seeks healthy employment on a Scottish farm. There she is passionately loved by, and believes herself to be equally in love with, a Highland crofter of the name of Colin Macgillivray. When that excitement comes near the prospective fire of marriage, it begins to shrink. Jessamine suffers from a sense of her superfluity, but is unable to adapt her inherited requirements to the prose of crofter-life. She disappears from Colin, and from the Highlands, with a Jack-in-the-box celerity. Ten years later she is disclosed to us again in London, as Lady Heriot, the wife of a revolting debauchee, and the mother of two idiots, victims of a hideous disease. She dies in the pains of labour with another victim. Now, three qualities are necessary for a story of this kind. It must be convincing, that is, it must be wrought consistently, its sequences must be natural and well-ordered; it must be treated with controlled power and unflinching insight; and the writer must be so in sympathy with his or her theme that no opportunity be given to the reader to imagine that he is being played with. The author of *A Superfluous Woman* certainly fulfils the third of these conditions. She (for there can be no doubt as to the sex of the writer) is so much in earnest that she is clearly as sophisticated about her heroine as is that heroine herself. But I do not find the evidences of the second condition: and as to the first, I can only say that another perusal of the novel leaves me still unconvinced. There seems to me only one real personage in the book, Colin Macgillivray—and even he occasionally becomes a shadow. If Jessamine had either more or less force of character her actions would have a greater verisimilitude; but this "superfluous woman" is too much of an author's puppet. Her creator is singularly unequal in her craft. The story has in parts that touch of crudeness in construction and style which suggests the amateur: yet a large section of it seems clearly the work of a practised hand. If written by an author of experience, it is probably an early tale reworked. If the "superfluous woman" were convincing, the record of her inglorious and selfish life would be one of engrossing interest: as it is, one reader at any rate finds her a woman out of a book, not a woman out of life. In some of her thoughts, impulses, and actions, she might be called a sister of Clotilde von

Rüdiger: but what a gulf between her and the heroine of *The Tragic Comedians*! We hear the heart beating, the throb in the throat, even the dainty *frou-frou* of the one; the other begins by alienating sympathies through a too great demand on credulity, and thenceforth is for the most part an embodied abstraction rather than a woman. It would be unfair not to add that *A Superfluous Woman* (the title in its present connexion is a singularly inept one) is to a great extent a story that deserves its popularity. It is interesting; it is told with verve and sincerity; and it has many felicities in both matter and manner. But that it should be the success it unquestionably is points to a steady veering of that vane of taste which indicates the way of the literary wind.

By the title-page I learn that the author of *Hooks of Steel* has written several books. It is a matter of surprise that the experience should not have stood her in better stead when she came to write the autobiography of Rosamund Gwynne, and prevented her from beginning in this fashion:

"Orpheus is dead. Dark as Erebus is his sleeping place on the Thracian hill. No more do the savage beasts of the forest in listening to him forget their wildness, or the mountains bow their heads to hear him sing; but his lute is in the heavens, and makes sweet music among the stars."

As *Hooks of Steel* is a three-volume story, it was merciful of Miss Helen Prothero Lewis to refrain from perpetrating this style throughout. She has frequent relapses; even in the third volume a chapter begins thus: "Not Ariadne passioning for Theseus' flight ever felt such grief as mine was then." Notwithstanding this verbiage, and a habit of continual quotation from Shakspeare which is calculated to jar on a susceptible reader's nerves, the novel is worth reading. Rosamund Gwynne is a real woman; and, moreover, she has the rare faculty of self-disclosure. *Hooks of Steel* (there is nothing sanguinary in the title, it is only part of a harmless Shaksperian quotation) is an interesting love-story, diversified with much episodic matter of an entertaining kind. If Miss Prothero Lewis will eschew Orpheus, and keep her wide extent of Shakspeare-study to herself, she will probably write a romance every whit as attractive as this book unquestionably is, and, at the same time, free from its obvious faults of taste and discretion.

The name of the venerable author of *A Maid of Brittany* will be familiar to all students of the history of Napoleon III. Any book from the pen of Count Orsi would be sure of a respectful reception. No doubt there are many readers who will enjoy the somewhat complicated story to which the author has given its present irrelevant title. The narrative is based upon true facts, and *A Maid of Brittany* is, in a sense, an historical romance. But the author has fallen between two stools: for his book is neither a moving romance of history nor an absorbing tale of individual experiences. There is, by the way, nothing in it about Brittany: most of the scene is laid in America at the time of the War of

Independence, and in Italy during the stormy days at the close of last century.

This is Mr. Murray Gilchrist's third book, though, unlike its predecessors, it is not a single narrative, but a collection of tales. Most of these have already appeared in the *National Observer*, where some of them, and, most notably, "The Writings of Althaea Swarthmoor," attracted considerable attention. Full of distinctive and often of fine work as it is, *The Stone Dragon* still remains a work of promise rather than of accomplishment. The author is the only living writer I know of who might with justice be called the younger brother of the late Sheridan Le Fanu. Nearly all our recent romancists, from Robert Louis Stevenson downwards, owe a distinct debt to this half-forgotten master; but the youngest is his most unmistakable disciple. I refer to a kinship of sentiment rather than of expression; for in point of style there is an obvious unlikeness between the writer of the stories grouped with "The Stone Dragon" and the author of *Uncle Silas* and *In a Glass Darkly*. There is a byway just at Mr. Murray Gilchrist's feet if he care to follow it—a byway that will lead him to one of the several goals of romance, where he will find himself unrivalled. But he must forget Edgar Allan Poe, forget Le Fanu, and, above all, forget the author of *Passion: the Plaything*, and *The Stone Dragon*. Then, if he give himself free scope, if he scrupulously control his imagination, and if he be on guard against his own conventions, he may give us a book which will be as permeated with the essential breath and spirit of romance as a moss-rose with fragrance. At present he trusts too much to the symbol: "sundial," "peacock," "fountain," and other words, are so charged for him with rich and poetic suggestions that he forgets they may not adequately convey to his readers the significance they have for himself. The very fervour of the imagination of this lover of fantasy and tragic romance leads him into faults of exaggeration, of both sentiment and style, from the committal of which less romantic writers are absolved, not so much because of better training or judgment as from deficiency of that fundamental quality of which excess is so often but the inevitable froth. The story that gives its name to Mr. Gilchrist's new volume is by no means the best. And fantasies so merely fantastical as "The Noble Courtesan" and "The Basilisk," fascinating as they are in their kind, are not the work on which Mr. Gilchrist should allow his reputation to rest. Again, if he be wise he will put a curb on his bias towards the grotesquely horrible. The story called "Roxana runs Lunatick," for instance, gives just that superadded thrill which, instead of enhancing the horror, repels the reader. But the fourteen tales or fantasies included in this volume are so clearly the outcome of a vivid imagination, a genuinely romantic temperament, and an unquestionable original faculty, that my last word of them must be one of praise. On the whole, with all its obvious short-

comings, the book is one of singular distinction.

Of the next four books on my list there is not much to be said, further than that all are readable, and that *Victims* and *The Story of Dick* are worthy of more than casual interest. Major Gambier Parry's simple study of bucolic life is full of quiet pathos and keen observation; and what it lacks in stirring movement is more than compensated by its delightful verisimilitude. A story dealing with the problems of inherited evil must be exceptionally good if it is to have any appeal at all, for the "heredity-novel" is already a drug in the market. *Victims*, though it has an interesting concurrent development on other lines, is a study of dipsomania. The book is neither a pleasant nor an exceptionally able exposition of male vices, but it is conscientiously worked out and sufficiently engrossing. Mr. Ernest Glanville won so much deserved repute by his South African tales, *The Lost Heiress* and *The Fossicker*, that readers of those books ought to turn with pleasurable anticipation to *A Fair Colonist*, which is in all respects an advance upon either of its predecessors. *Speedwell* is a pleasant little love-story of the kind popular with the girl-lovers of Mrs. Craik and Edna Lyall, though (it must be added) without the crisp literary excellence of the former, or the vigour and constructive skill of the latter.

Made in France is the name given by that popular American author, Mr. H. C. Bunner, to the collection of eleven tales which he has just published in this country through Mr. Fisher Unwin. The title does not mean that Mr. Bunner wrote the stories in France, but that they are really of French origin. In other words, he has taken a batch of favourite tales from the treasure-house of Guy de Maupassant, and, instead of translating, has adapted them, with an arbitrary dressing of his own, to the taste of American readers, or of those among them who, in his own words, will not or cannot read Maupassant in the original. Truly, as he adds, the venture was a bold one. These Bunner-Maupassant stories are so good that one might heartily enjoy them, if one were not annoyed throughout perusal by the knowledge that the tales are neither Guy de Maupassant's nor Mr. Bunner's. This is particularly disenchanting when one happens to know the originals well. I am happy in the possession of a good photograph of the French novelist, and unfortunate in not having one of Mr. H. C. Bunner: but, I admit, I do not regret the lack of a Bunner-Maupassant "composite." "Each fish has its own sauce," as the Venetians say. WILLIAM SHARP.

CURRENT LITERATURE.

Random Roaming, and Other Papers. By A. Jessopp, D.D. (Fisher Unwin.) In the popular mind antiquaries are divided into two classes. There are the Dryasdusts—indefatigable collectors of indigestible facts and figures; and the curious old fogeys who wax foolish over "Bill Stumps, His Mark." But the division is not exhaustive, for no sane person would place Dr. Jessopp in either category. He is learned without being dull, enthusiastic

without being credulous. It is scarcely necessary to say that he possesses the happy knack of popularising his subject, and exercises his art with a grace and geniality which few can command. Perhaps the secret of his success is explained by the avowed purpose of his writings.

"I have found," he says, "so much delight in such studies, they have made the common objects by the wayside so full of interest, and brought me into such close and mysterious relations with the generations behind us, that, from very craving for sympathy, I have felt impelled to bring others under the spell of that same fascination which has not only added to the happiness of my life, but has, I believe, added to my usefulness in the duties of my calling."

Be this as it may, Dr. Jessopp has given pleasure to many readers, and awakened an intelligent interest in the past where before it was dormant. The present volume deals with a variety of topics. It begins with a lazy tour through Kent and Sussex and Hants—counties specially rich in historic sites; then Castle Acre, in the author's own county, forms the theme of a paper where the successive influences of Roman, Saxon, and Norman invaders are traced. "Hill-digging and Magic" is gossip about hidden treasures and their discovery; and then follow two pictures of clerical life in Norfolk, separated by centuries but united by a church which abridges the gap. What we may call the economics of antiquity are discussed in two papers—one on Village Alms-houses and the other on Clergy Pensions. In the latter Dr. Jessopp shows himself characteristically not "up to date." He is evidently unaware of the existence of the Clergy Pensions Institution, and the success it has achieved. He is, indeed, outside its scope; and we trust he may long remain rector of Scarning, and with no worse fate awaiting him than that of becoming, as he grows aged, somewhat garrulous and discursive.

THE third volume of Mr. Gomme's topographical selections in the "*Gentleman's Magazine*" Library (Elliot Stock) displays all the best qualities, and most of the defects, of its predecessors. It relates to three counties—Durham, Essex, and Gloucester; but the first of them, which is by far the most important of the three to an enthusiast in antiquities, was very shabbily treated by the correspondents of this venerable periodical. The whole county is dismissed in 44 pages, while Essex occupies 156 pages, and Gloucester 105. During the last century proximity to London counted in literary matters for a great deal. Many of these articles on Essex are of great value; but especial interest attaches to the series by Mr. Spurling on "Coats of Arms in Essex Churches," which deals exhaustively with a subject that has been unduly neglected. The epitaphs and tablets in its churches and churchyards are reproduced in full, and are often of exceptional curiosity. Many sepulchral monuments, especially those in Leigh churchyard, have been wantonly destroyed; but that in High Laver, to the memory of John Locke, which was described in 1791 as in a ruinous condition, is now kept in good order, and attracts to that remote hamlet many an ardent pilgrim. A very curious hunting lodge at Woodford, which was demolished just sixty years since, is described on pages 198-9; it was reported by tradition to have been a resort of the Earl of Essex, Queen Elizabeth's unfortunate favourite. The most attractive article in connexion with Gloucestershire gives particulars of its mediæval houses, many of which run back to the twelfth century. While there is much to gratify a literary or antiquarian student in this volume, as in those which have preceded it, many of the subjects are, it must be confessed, discussed in an inadequate manner.

Peeps at the Past: or, Rambles among Norfolk Antiquities. By Mark Knights. (Jarrold.) This is a handsome book to look at, and it is illustrated with some tolerable architectural plates. But we regret that we have nothing else to say in its favour. The author appears to be fairly well read in historical literature, and to have visited the scenes which he undertakes to describe. He possesses, however, absolutely no qualification to instruct others, or to add one more to the pile of popular disquisitions that only cumber the field of antiquarian research. The county of Norfolk has produced so many genuine students that the offence is specially great in this case; for, if *Peeps at the Past* should find its maximum number of two hundred purchasers at one guinea, the result must inevitably be to discourage the publication of more valuable work. If we have written strongly, it is because we feel strongly on the subject. We took up the volume with no prejudice, being rather attracted by its solid appearance, and by the fact that the edition was limited. We have found nothing in it except what is commonplace, secondhand, or conjectural. In the columns of a country newspaper, this would not call for censure; but the case is otherwise with a volume that simulates the dignity of a local history, and demands no small share of shelf-room. We must decline to give it that accommodation, even as a gift.

Penshurst Castle in the Days of Sir Philip Sidney. By Emma Marshall. (Seeley.) Mrs. Marshall is continuing her series of historical tales, which emphasise the associations of interesting places with great names. She has already given us pictures of Winchester in the days of Bishop Ken, and of Salisbury in connexion with George Herbert, where she was at home in dealing with two lives both marked by peacefulness and piety. It was a bolder task to attempt the more stirring days of Elizabeth, and the more varied character of Sir Philip Sidney—a subject adapted to the wider sympathies and stronger pen of Miss Charlotte Yonge. As regards Penshurst itself, there can be no doubt that the Place, here dubbed Castle, has no rival in its combination of ancient domestic architecture and historic association. Of these features the illustrator has taken full advantage in a set of admirable full-page plates. The story seems to us to suffer somewhat from the weakness of the subordinate episodes, which are concerned with the love of two brothers for two sisters. We are also introduced to wily Jesuits and perverse Puritans, as a foil to the *via media* of the Anglican Church. But any story would be redeemed from commonplace which gave us for its central figures Sir Philip Sidney himself—poet, statesman, and hero—and his sister, the Countess of Pembroke, whose beautiful example is made to influence all the other personages in the book.

The Wooing of Osyth. By K. E. Sizer. (Jarrold.) The author of the book pleads guilty to false chronology; but the dates of the Saxons are not entirely free from reproach, even in history books, and no one will blame her for any slight alteration which enabled her to weave the interesting story of the wooing of Osyth by King Sighere. He was bold, but did not win the fair maiden, who became abbess of a convent which stood almost on the same site as the Priory of St. Osyth in the quaint old-world village of Essex bearing that name. The story is extremely well told, lights and shades are pleasantly mingled; and the contrast between the fierce, heathen Dane with the brave, but forgiving, Saxon is effective. The attempt, too, to give life-like pictures of old times is successful. There are pleasing illustrations by M. M. Blake.

NOTES AND NEWS.

UNDER the title of *The Early Public Life of the Right Hon. W. E. Gladstone, Four Times Prime Minister*, Mr. Alfred F. Robbins has written a detailed account of the career of the late Premier up to the time of his joining the Peel Administration in 1841 as Vice-President of the Board of Trade. Introductory to this will be a biographical sketch of Sir John Gladstone, in which special attention is given to those aspects of his career, both as merchant and politician, which exercised an influence upon the mental development of his youngest and most illustrious son, and particularly in regard to the question of slavery, about which much previously unsifted information has been obtained. The book will be published by Messrs. Methuen & Co.

AT the time of his death, the late Sir Gerald Portal was engaged upon a narrative of his mission to Uganda, and had completed a considerable portion of the work when it was interrupted by his fatal illness. His diary of the expedition and other materials relating to it have been placed in the hands of Mr. Rennell Rodd, who has consented to prepare them for publication in a volume which will also contain the finished chapters already mentioned. The book, which will be published by Mr. Edward Arnold, is expected to be ready by the end of May.

THE new illustrated magazine, the *Yellow Book*—about which there has been so much talk in certain circles—is announced to appear on Monday, April 16. The prospectus, which does not err on the side of modesty, must be left to speak for itself. The mode of publication is in quarterly parts—or rather volumes, for they are to be bound in limp cloth—each of which will contain at least 256 pages. It is also interesting to know that no advertisements will be admitted other than publishers' lists. We understand that Mr. William Watson (who, by the way, has a fine poem in last week's *Spectator*) will contribute two sonnets to the first number. The publishers, of course, are Messrs. Elkin Mathews & John Lane, of the Bodley Head, Vigo-street.

MR. DAVID NUTT will publish shortly: *Lectures and Addresses (Biological and Zoological)*, by the late Prof. Arthur Milnes Marshall, of Owens College, Manchester; *The Loves of Laili and Majnun*, a reprint of the translation issued in 1836 by the late J. Atkinson, edited by his son, the Rev. J. A. Atkinson; *Welsh Folk-tales and Other Stories*, collected and edited by Dr. P. H. Emerson; a second edition of Dr. Joyce's *Old Celtic Romances*; and in the course of the year, in the "Bibliothèque de Carabas," *A Philosophical Essay concerning the Pygmies of the Ancients*, by Edward Tyson, M.D. (1699), edited with notes and preliminary dissertation on pygmy races, ancient and modern, and their connexion with tradition and myth, by Dr. B. C. A. Windle, professor of anatomy in Mason College, Birmingham.

MESSRS. GAY & BIRD will publish immediately *The Jewish Question and the Mission to the Jews*, by a scholar who wishes his anonymity to be preserved. The volume is the result of much reading, and of a careful study of the Jew as a type, an influence, and a problem of increasing importance in the history of civilisation.

MR. ELLIOT STOCK announces for immediate publication a *History of Haddesley*, by Rev. J. N. Worsfold. At Haddesley was one of the most important Templar Preceptories; subsequently the Darcy and Stapleton families resided there, and Cromwell and his ancestors were connected with the parish. The work is compiled largely from local documents, and will be illustrated with sketches.

THE author of "A King's Daughter," a novel which met with considerable success a year or two ago, is about to publish with Messrs. Swan Sonnenschein & Co. a new novel entitled *The Perfect Way of Honour*. The scene is laid in Perthshire and the Isle of Wight; and the work is an attempt to show that there is nothing which a high-minded woman will shrink from to atone for an injury committed by one who is near and dear to her.

MESSRS. DIGBY, LONG & Co. have in the press two new novels—*A Hidden Chain*, by Dora Russell, and *The Mystery of Clement Dunraven*, by Jean Middlemass—both of which will be published in three volumes, about the end of April.

MESSRS. OLIPHANT, ANDERSON & FERRIER announce a British (*sic*) edition of a volume by an American doctor, entitled *Confidential Talks with Young Men*. Prof. A. S. Simpson, of Edinburgh, has written a recommendatory note.

THE *World* of this week contains a birthday "Ode to Swinburne," by Mr. Eric Mackay.

WE are informed that the *National Observer*, under its new management, proposes to publish a series of facsimiles of literary autographs of the early part of the century. The first of the series, to appear this week, will be a hitherto unknown letter of Sir Walter Scott.

THE old-established foreign circulating library and import book business of the late J. W. Kolckmann, of Langham-place, Regent-street, has been acquired by Mr. C. O. Haas, for many years in the house of David Nutt, in the Strand, in conjunction with the working partners of that firm. It will be carried on by him under the style of Kolckmann's Foreign Library (Haas & Nutt).

AT the meeting of the Philological Association, to be held at University College on Friday next at 8 p.m., Dr. J. A. H. Murray will read a report on the progress of the New English Dictionary.

AT the monthly meeting of the Library Association, to be held at 20, Hanover-square on Wednesday next, at 8 p.m., Mr. F. Madan, of the Bodleian Library, will read a paper entitled "An Early Printing Press, as described by Thomas Hearne, with Notes."

ON April 23 the German Shakspeare Society at Weimar will have been in existence thirty years, as it was founded on the three hundredth anniversary of the birthday of the poet. The event is to be celebrated by a special meeting, at which Prof. Dr. Löning, of Jena, will deliver a lecture on "The Physiological Basis of the Shakspearean Psychology."

MESSRS. SAMPSON LOW have issued this week *The English Catalogue of Books for 1893*, which is arranged on the same principle as for the two preceding years: that is to say, the names of authors and of subjects are included in one alphabet, though with differences of type and cross-references. We observe that the size of the work is steadily growing, the total number of pages having increased from 120 in 1890 to 147 now.

UNIVERSITY JOTTINGS.

FULL term will begin at Cambridge on Friday, April 20, and at Oxford on Monday, April 23.

THE Hibbert Lecturer for this year is the Rev. Dr. James Drummond, principal of Manchester College, Oxford, who has chosen for his subject "Christianity in its Most Simple and Intelligible Form." The lectures, consisting of a course of eight, will be delivered at the Portman Rooms, Baker-street, on Mondays

and Thursdays at 5 p.m., beginning on April 16. Admission is by ticket (without payment), to be obtained from Messrs. Williams & Norgate. The lectures will also be given at Oxford, on Tuesdays and Fridays, beginning on April 24.

THE university accounts for 1893 are published in a special number of the *Cambridge University Reporter*, filling just 96 pages. The receipts of the university chest amount to just £39,000, towards which the rent of property contributes only about £2000. By far the largest items are: fees on matriculation, £4623; fees for examinations, £9201 (the payments to examiners, on the other side of the account, are only £7240); fees for degrees, £11,578; and capitation tax, £10,884. Apart from trust funds and assessments upon colleges, it would seem that Cambridge is hardly better endowed than London University. The effect of agricultural depression may be learned from two examples. The university is possessed of a tithe rent charge, of which the apportioned value is £1659; and possibly, in the good old times, this amount may have been exceeded. But, in 1893, after deducting depreciation of corn averages, rates and taxes, cost of collection, &c., the net receipt was only £1015. Similarly, a farm and public-house are put down at a rental of £216; but the actual income was only £70. We are surprised to find the fees of candidates for local examinations amounting to no less than £13,722, of which £9905 went to the examiners; and the payments from towns for local lectures amounting to £9163, of which £7783 went to the lecturers.

THE professors of the several theological colleges in and near London, which it is proposed to include in the new Teaching University of London, have unanimously adopted a resolution expressing their general acceptance of the recommendations of the Commission.

A PROVISIONAL programme has been issued of the second Summer School of Theology, which it is proposed to hold at Mansfield College, Oxford, during the latter fortnight of July. There will be six courses, of three lectures each, on philosophical and systematic theology; three courses on Old Testament and three on New Testament theology, and others on apologetic and pastoral theology, and on Church history. Among those who have promised to give lectures are: Profs. Cheyne and Sanday, of Oxford; Profs. Ryle and Macalister, of Cambridge; Prof. Seth, of Edinburgh; Profs. G. A. Smith, James Robertson, A. B. Bruce, and McKendrick, of Glasgow.

MR. JAMES BRYCE has consented to deliver the inaugural lecture at the summer meeting of university extension students at Oxford this year, and has chosen for his subject, "The Worth of the Study of Ancient Literature to our Time."

THE Council of the Society for the Extension of University Teaching has decided to hold a representative conference in London towards the end of June.

FROM the thirty-sixth annual report of the Cambridge syndicate, it appears that the total of candidates at the local examinations has decreased from 9993 and 9564 in the two preceding years to 9416 last year. The number of centres is now 177 for boys and 159 for girls. The percentage of passes varies from 79 for junior girls under sixteen to 43 for senior girls above nineteen.

MR. JUNIUS S. MORGAN, of New York, has recently presented to the library of Princeton College a number of rare books, including several of the early Aldine classics.

ORIGINAL VERSE.

WINTER SONNETS FROM MY GARDEN.

THE FIRST FIRE.

No housemaid lights the year's first fire for me,
But I myself with reverential hand
Kindle upon my hearth the sacred brand,
That shall illumine and warm us gratefully;
Lo, gathered brushwood from the garden, see!—
Dead bough of sage and lavender—a strand
Of knotted clematis—laurelwood bland—
And light blue smokedrift curls up fragrantly.
Then, as the sweet bright flame darts upwards
high,
And glowing sparks are scattered all around:
"Ah, would that each sad hearth"—[runs my poor
sigh!]
"I thus might cheer through winter's dreary
round;
Myself would gather sticks and fuel dry,
And bring the logs in from the frozen ground."

LATE SUNRISE.

I now get up before the laggard sun,
That hides as yet in yonder cloudbank low;
On this side Night is still departing slow,
Trailing behind her veils of sable dun;
But, eastward, see! where swiftly quivering run
Arrows of light, that flush and smite aglow
Yon cloudlets, tier on tier and row on row,
Till all have taken fire one by one:
Then is the sombre cloudbank rent in twain,
And through the rift the red sun disc doth rise,
Until, full-orbed, it stands revealed again
An ever new and glorious surprise:—
Say not that early rising is in vain
When on such marvels you may feast your eyes!

MY FANCY WORK.

This is the time when ladies' fingers deft
Revel in rainbow tints of silk and gold,
In oriental patterns manifold,
And cunning broiery of woof and weft.
Of all such skill am I, alas, bereft,
And to acquire it am I all too old;
But, on the background of my garden's mould
Let me embroider also, right and left:
First, flaming bands of yellow crocus, sec,
With tufts of tender snowdrops, pure and white,
Pale primrose and young-eyed anemone,
And sweet narcissus, tulips streaked with light;
But oh, my daffodils, most fair are ye
Springing from grassy sward—mine eye's delight!

KATE FREILIGRATH KROEGER.

OBITUARY.

PROF. ROBERTSON SMITH.

It is with much regret that we record the death of Prof. W. Robertson Smith, which took place last Saturday (March 31), in his rooms at Christ's College, Cambridge. Though his constitution had shown signs of breaking down for some years past, he had only been seriously ill for little more than a week. One of his oldest Scotch friends was with him at the last; and his remains have been taken to Scotland, to be buried in his native village.

William Robertson Smith was the son of the Free Church minister of Keig, in the upper valley of the Don, in Aberdeenshire. He was born on November 8, 1846; and at a very early age won a bursary at the University of Aberdeen, where he graduated in 1865 with the highest distinction in more than one subject. His keenest rival in the examinations was William Minto, who came from the same Highland strath, and who died, just a year ago, under very similar circumstances. On leaving Aberdeen, Robertson Smith continued his studies in Germany, at Bonn and Göttingen, where he acquired the principles of scientific research to which he remained ever afterwards devoted. For about two years (1868-70) he acted as assistant to the professor of physics at Edinburgh. In 1870, on the foundation of the Free Church College at Aberdeen, he was appointed the first occupant of the chair of Hebrew and Old

Testament exegesis. From this chair he was finally driven in 1880, after a prolonged struggle in the ecclesiastical courts, on a charge of heresy, based upon his Biblical articles in the *Encyclopaedia Britannica*. It is almost impossible now to realise the excitement which his case then aroused throughout Scotland. His profound learning, the boldness and eloquence of his defence, and his manifest personal integrity gained for him a host of friends. Two courses of lectures that he delivered about this time, on the history of the Jews, were attended by enthusiastic audiences at Edinburgh and at Glasgow. He had now become assistant editor of the *Encyclopaedia Britannica* and lived at Edinburgh, until he was invited to Cambridge in 1883, to succeed Palmer as the Lord Almoner's reader in Arabic. At Cambridge he spent the remainder of his life (except for a visit for health's sake to Egypt and Arabia, where he met with some strange experiences), becoming ultimately a fellow of Christ's, the college of Dr. Peile and Prof. Skeat. On the death of Henry Bradshaw in 1886, he was elected University Librarian. But the work of this post was never congenial, and became too heavy for his physical powers; so that in 1889 he was glad to accept the chair of Arabic, vacant by the death of Dr. William Wright, whose lectures he afterwards edited. Meanwhile, he had become sole editor of the *Encyclopaedia*, the ninth edition of which owes more to him throughout than it does even to its first editor, Prof. Spencer Baynes. The banquet given in the hall of Christ's College, on December 11, 1888, to celebrate the completion of the work, worthily crowned his career. Henceforth, his enfeebled health permitted him to accomplish nothing else on a scale equal to his intellectual powers. But he continued to take an active part in academical business, and to show occasional flashes of the old spirit. In September, 1892, he presided over the Semitic section of the International Congress of Orientalists held in London. He delivered no address on that occasion; but he prominently advocated the organisation of a group of scholars to undertake the compilation of an Oriental Encyclopaedia. Almost the last piece of work that he did was to prepare a report on the unique stone weight from Samaria, with a disputed inscription in ancient Semitic characters, which was printed in the *ACADEMY* of November 18, 1893. This report is a model of patient ingenuity and impartial exposition. We believe also that this very year he was able to revise for a new edition at least one of his early works.

Robertson Smith's abilities were greater than the books he has left behind. When the echoes of the famous "heresy hunt" are buried in kindly oblivion, he will long be remembered as the editor of the ninth edition of the *Encyclopaedia Britannica*. For it was mainly his example and his influence which brought that work up to the German standard of exact scholarship. It is sad to think that the conscientious labour he expended upon those editorial duties undoubtedly shortened his own life. We must also mention his *Kinship and Marriage in Early Arabia* (1885), which is an admirable example of philological research applied to obscure historical problems.

Robertson Smith led a public and a stormy life, the effects of which certainly left an impress upon his character. He was an ardent controversialist, and could be brusque in his manner and harsh in his judgments. But such defects of temperament were more than atoned for by grand qualities of head and heart, and served to show off his rugged independence. Cambridge—where oriental studies have suffered so grievously by the loss within ten years of Palmer and Keith Falconer, Wright and Bensly—will find it hard to fill his place.

J. S. C.

MAGAZINES AND REVIEWS.

MR. JOHN WARD contributes to the *Antiquary* an excellent paper on "The Museum at Caerleon." The Roman remains which have been discovered from time to time in the neighbourhood are of a high degree of interest. A villa in the castle grounds furnishes a curious memorial of the Roman occupation. The Roman settlers, like ourselves, were in the habit of what is now called restoration. Here we have two, if not three, structures superimposed on one another. Mr. Ward's paper is confined entirely to Roman objects. He promises a continuation, in which, we trust, matters mediæval will be treated of. The proposed restoration of Stainburn Church, Yorkshire, is dealt with in an able report to the Society for the Preservation of Ancient Buildings by Mr. Thackeray Turner. We are glad that it is reprinted here, as it will come under the notice of many who otherwise would never have seen it. Mr. Edmund Spedding has a good paper on "Christian Symbolism." We need not say that the subject is one of such vast extent and overmastering influence that any short article such as must appear in a magazine can only give the very meagrest outline. The cross alone would require several volumes to deal with efficiently. "Symbolism is warranted by the Parables, and our very lives commence with the symbolic accompaniment to the rite of baptism." Mr. Spedding tells his readers this is true to the letter; but it may not be amiss to remark that those who only know the baptismal rite from witnessing it as performed by those bodies which are the children of the Reformation, do not know how rich the old services were in symbolic material. The east and west heretics and orthodox alike vied with each other in surrounding the initiatory rite by which infants are admitted within the church's pale with symbolic acts and words. That much symbolism as such among Christians can be traced to non-Christian sources is a fact that no one who has studied the subject can call in question. We are far in advance now of the standpoint of Dr. Conyers Middleton. Andromeda and the Sea Monster and Orpheus charming rocks and stones are to be seen in the Catacombs. In the "Notes for the Month" there is an account by the Rev. P. J. O. Minos of a recumbent wooden effigy in the church of St. Bartholomew, Much Marell, Herefordshire. Effigies in wood are very rare in this country. We trust that this example will be tenderly cared for.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BISMARCK'S Leben u. Wirken. Nach ihm selbst erzählt. Leipzig: Bongor. 8 M.
 BOEWIE, O. Erbr. v. Grundzüge zur Judenfrage. Leipzig: Friedrich. 3 M.
 GESCHICHTS. politische, der Gegenwart. XXVII. Das J. 1893. Berlin: Springer. 4 M.
 IMBERT, Hugues. Portraits et études. Paris: Fischbacher. 6 fr.
 JOINVILLE, Prince de. Vieux souvenirs (1818-1848). Paris: Calmann Lévy. 3 fr. 50 c.
 SCHWARTZ, R. Esther im deutschen u. neulateinischen Drama des Reformationszeitalters. Oldenburg: Schulze. 4 M.

THEOLOGY, ETC.

- FRIEDLÄNDER, M. Zur Entstehungsgeschichte d. Christenthums. Wien: Holder. 2 M. 80 Pf.

HISTORY, ETC.

- AVROLES, J. B. J. La Vraie Jeanne d'Arc. II. La paysanne et l'inspire. Paris: Gaume. 15 fr.
 HORN, F. Das Heer u. Kriegswesen der Grossmoguls. Leiden: Brill. 3 M.
 FRIDMAN, A. P. Franz Paul Freiherr v. Lisola, 1612-1674, u. die Politik seiner Zeit. Leipzig: Veit. 18 M.
 RICHTER, H. Die Bronzezeit in Böhmen. Wien: Holder. 40 M.
 SCHRAUF, K. Registrum burse Hungarorum Craoviensis (1493-1556). Wien: Holder. 2 M. 80 Pf.
 SCHRÖTER, rerum aliesiacarum. 14. Bd. Politische Correspondenz Breslaus im Zeitalter d. Königs Matthias Corvinus. 2. Abth. 1479-1490. Hrg. v. B. Kronthal u. H. Wendt. Breslau: Max. 6 M.

WALISZEWSKI, K. Autour d'un trône (Catherine II. de Russie): ses collaborateurs, ses amis, ses favoris. Paris: Pion. 8 fr.

PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- BERTHOLD, G. Der Magister Johann Fabricius u. die Sonnenflecken. Leipzig: Veit. 1 M. 80 Pf.
 BOIS, H. du. Magnétique Kreise, deren Theorie u. Anwendung. Berlin: Springer. 10 M.
 FELDGG, F. Ritter v. Das Verhältnis der Philosophie zur empirischen Wissenschaft v. der Natur. Wien: Holder. 1 M. 24 Pf.
 MOSSO, A. Die Temperatur d. Gehirns. Leipzig: Veit. 10 M.

CORRESPONDENCE.

THE LOGIE ELPHINSTONE OGAMS.

London: March 31, 1894.

In his remarks on the Logie Elphinstone Stone, in the current number of the ACADEMY, Mr. Nicholson states—so far quite accurately—that I have read its circular Ogam inscription as *Athas Bhotho*. Allow me to point out that I have since published a revised version. The first, which appears in *The Ogams of Scotland* (Proc. S. A. Scot., xviii. 188), was framed, some twelve years ago, after an examination of the original; but study, last year, of a paper cast (taken by Mr. W. R. Paton) together with a photograph of large size, has changed my views in several particulars (see *Origins of Pictish Symbolism*, p. 53).

Special difficulties attach to this inscription, partly arising from its unique circular form. These, with your permission, I will enumerate, briefly stating at the same time the conclusions I have been led to adopt. (1) The relation of the scores to the stem-line. I assume that all the outer scores are above the line, and all the inner below it. (2) The direction of the scores. The stone probably stood within, or formed part of, a circle of pillar-stones, and faced south; the top of its incised circle must, I think, represent the north, and the scores would, so to speak, march with the sun from left to right, as a procession would have moved round a circular temple. (3) The starting-point. Three spaces divide the groups into as many sections, each, no doubt, representing a separate word. Counting the top of the circle as north, the spaces stand (roughly) at east, south, and west. I assume that the movement would be made from sunrise-point, viz., at the east, thence would pass by south to west, and would finish in the north; in other words, the legend would begin at the spectator's right and would continue towards his left. (4) The angle-junctions of the vowels. These are ill-defined, thus the relations between the inner and outer scores are sometimes hard to determine—this cannot be explained without a diagram. (5) Doubtful markings. There are two marks within the circle, perhaps mere injuries, perhaps portions of angled vowel-scores. Their slants and positions might favour the latter view; but Mr. Paton, who is well acquainted with the original, inclines to the former. His cast, I may mention, being on thin paper gives much help, by showing on its under side the true courses of lines not so evident on its surface, nor in the photograph, nor perhaps in the original.

The transliteration I have suggested is as follows:—*At Thaho Dho*. This is subject to the omission of the two doubtful inner marks. Including both (but each must stand on its own merits) the second and third words would become *Dahaho* and *Du*. The translation would seem to be "The [burial-] place" of Taogh (Thaddeus) the Black." As an illustrative example, compare the Irish epitaph "Or do Bran Du.b. Pray for Bran the Black" (Petrie and M. Stokes, *Chr. Ir. Ins.* ii. 2), an

* At = Ait, a place, in old Aberdonian Deeside speech pronounced At, with the vowel broad and long (*Pict. Sym.*, p. 53).

ancient inscription, though more modern than the Ogam at Logie Elphinstone, which is probably of the sixth century; for, from the style and nature of its symbolism and the absence of Christian signs, it cannot be much later than the period of St. Columba's mission, while the vowel-forms of the Ogams and the curious superimposition of the Crescent symbol (Sun Axe) upon a half-erased Double-Disc symbol (Sun and Moon) seem to indicate no relatively early date among the Pagan monuments.

SOUTHESK.

WHAT WAS A LOCK ON THE THAMES?

London: March 29, 1894.

Thomas Pennant's *Voyage from Chester to London* (1583), concludes with the statement that there was then no lock between Boulter's, above Maidenhead, and London. This surprised me, as there are now eleven locks; and I set to work to find out the dates of their making. But as no book in the British Museum that I came across gave these, I had to apply to the secretary of the Thames Conservancy, Mr. James H. Gough, and he courteously sent them me. Romney or Windsor was the first built, in 1797. Then came Teddington (1811), Sunbury and Shepperton (1813), Molesley and Penton Hook (1815), Bell Weir at Egham (1817), Old Windsor (1821), Boveney above Eton (1836), Bray (1845). The reports, however, of the river engineers from 1791 to 1811 show that in those days a Lock was not what it is to us, and that there was a distinction between a Lock and a Pound Lock or Turnpike Lock, which latter terms I suppose to be different names for the same thing, what we call a Lock now. Brindley, in 1770, calls it a "Cistern-Lock." I suggested to Mr. Gough that the old Lock was a kind of movable weir, or part of one; and so it proves to have been.

A *Description of the River Thames*, &c. (1758), says at p. 158:

"The principal Obstruction to the Navigation of most Rivers, being the Want of Water, especially in the Summer Time, when the Springs are low; in Order to remedy this Inconvenience in the River Thames, which is now navigable 138 Miles above London Bridge, the Use of Locks was happily invented, which are a kind of wooden Machines, placed quite across the River, and so contrived, as totally to obstruct the Current of the Stream, and dam up the Water, as long as it shall be thought convenient. By this Artifice the River is obliged to rise to a proper Height, that is, till there is Depth enough for the Barge to pass over the Shallows; which done, the confined Waters are set at Liberty, and the loaded Vessel continues its Voyage, till another Shoal requires the same Contrivance, and again retards its Course."

This process, of course, wasted a quantity of water, and led to the use of Pound-Locks or Turnpike-Locks, which only lose a lockfull at a time; though in dry seasons the old plan of flashing, to give a loaded barge water enough to float, was secured by pulling up several paddles in the weir by the pound-lock, and sometimes even by opening the valve in the upper or sluice-gates.

Can any reader of the ACADEMY refer me to a drawing or description of how an old openable lock was worked? I find none in the Thames Views of Ireland, Boydel, Cooke, Westall, Tomblason. It seems hardly possible that a whole Lock across a moderately broad part of the Thames could be moved, as was the "Flash common Lock, with a Swing Bar and Tackle, to put down and take up, like that at Marlow," mentioned by R. Mylne in 1793. I can only suppose that the complete Lock or Weir had this up-and-down structure in its middle, and that it was lifted above a barge passing through the lock, or swung at right angles to it.

In 1758, Chambers, *Cyclop.* iii., says:

"Lock, or Weir, in Inland Navigation, the general name for all those works of wood and stone, made to confine and raise the water of a river: the banks also which are made to divert the course of a river, were called by these names in some places. But the term *lock* is more particularly appropriate to express a kind of canal included between two gates; the upper called by workmen the sluice-gate, and the lower called the flood-gate."

F. J. FURNIVALL.

DANTE'S INTERPRETATION OF "GALILEA" AS "BIANCHEZZA" (*Conv.* iv. 22).

Stanhoe Grange, Norfolk.

In commenting on *Mark* xvi. 7 in the *Convito* (iv. 22) Dante says: "Ite e dite alli discepoli suoi e a Pietro, che Ello li precederà in Galilea . . . cioè che la Beatitudine precederà loro in Galilea, cioè nella speculazione. Galilea è tanto a dire quanto bianchezza."

Whence did Dante, who is supposed to have known "small Greek and less Hebrew"—to paraphrase a familiar phrase of Ben Jonson's—get this interpretation of Galilee as "whiteness"? By the Fathers the Hebrew word is variously interpreted. St. Augustine says: "Galilea interpretatur vel transmigrationis vel revelatio." St. Jerome says: "Galilea volubilitas dicitur." St. Gaudentius: "Galilea vel volubilis, vel rota nuncupatur, ex Hebraeo interpretata sermone." Bede says: "Galilea interpretatur transmigrationis perpetua"; so Anselm and Hugh of St. Victor. Alcuin says: "Galilea transmigrationis facta, vel revelatio interpretatur." Rabanus Maurus says: "Mystice Galilea sublimis rota interpretatur"; elsewhere: "Bene Galilea perpetua transmigrationis interpretatur." St. Thomas Aquinas: "Galilea ut interpretatur transmigrationis, significat gentilitatem; sed ut interpretatur revelatio, significat patriam coelestem."

Dante's interpretation appears to have been due to some fanciful connexion of the word with the Greek γάλα, and was perhaps borrowed from Isidore of Seville, who says: "Galilea regio Palaestinae vocata, quod gignat candiores homines quam Palaestina" (*Etym.* lib. xiv. Cap. iii. § 23). Isidore doubtless connected Galilea with the Greek word γάλα, for he elsewhere directly refers *Gallia* to that source: "Gallia a candore populi nuncupata est, γάλα enim Graece lac dicitur" (*Ibid.* Cap. iv. § 25). A gloss on the former passage says: "Etymon Graecum cum vox sit Hebraea." It may be added that Isidore's account of Galilee is copied verbatim by Vincent of Beauvais in his *Speculum Historiale* (lib. i. Cap. 67).

PAGET TOYNBEE.

DR. JOHNSON AND SIR THOMAS BROWNE.

London: March 21, 1894.

In Boswell's Johnson occurs this saying of the Doctor:

"Society is held together by communication and information; and I remember this remark of Sir Thomas Brown's, 'Do the devils lie? No; for then Hell could not subsist.'"

Upon this, Dr. Birkbeck Hill has the following note:

"In *The Adventurer*, No. 50, Johnson writes: 'The devils,' says Sir Thomas Brown, 'do not tell lies to one another; for truth is necessary to all societies; nor can the society of hell subsist without it.' Mr. Wilkin, the editor of Brown's *Works* (ed. 1836, i. liv.) says: 'I should be glad to know the authority of this assertion.' I infer from this that the passage is not in Brown's *Works*."

For once, the wonderful learning and industry of Dr. Birkbeck Hill have left unsolved a question, that admits of easy solution. In the eleventh chapter of the first book of the

Enquiries into Common and Vulgar Errors, is a characteristic passage, from which I quote the opening and closing words:

"But of such a diffused nature, and so large is the Empire of Truth, that it hath place within the walls of Hell, and the Devils themselves are daily forced to practise it. . . . And so also in Moral verities, although they deceive us, they lie not unto each other; as well understanding that all community is continued by Truth, and that of Hell cannot consist without it."

Dr. Johnson, after his manner, quoted the passage in its general sense, without verbal accuracy. I may add, that in the folio of 1686, from which I quote, *not* is omitted after *they lie*: an evident printer's error, or slip of the pen.

LIONEL JOHNSON.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 8, 7.30 p.m. Ethical: "The Juvenile Offender and the Conditions which produce him," by the Rev. W. D. Morrison.

MONDAY, April 9, 5 p.m. Hellenic: Prof. Furtwängler's Views as to the Temples on the Acropolis at Athens," by Miss Jane Harrison.

8 p.m. Society of Arts: Cantor Lecture, "Photometry," II, by Capt. W. de W. Abney.

8.30 p.m. Geographical: "A Journey across Central Asia," by Mr. St. George R. Little.

TUESDAY, April 10, 8 p.m. Royal Institution: "Electric Illumination," II, by Prof. J. A. Fleming.

8 p.m. Civil Engineers: Discussion, "The Construction of Gas Works," by Mr. C. Hunt.

8 p.m. Colonial Institute: "Recent Economic Developments of Australian Enterprise," by the Hon. James Inglis.

8 p.m. Society of Arts: "The Evolution of Decorative Art," by Mr. Henry Balfour.

8.30 p.m. Anthropological: "The Head of a Microcephalic Hindu," by Prof. R. W. Reid; "Ethnographical Studies in the West of Ireland," by Prof. A. C. Haddon.

WEDNESDAY, April 11, 4.30 p.m. National Indian Association: "London—What a Visitor may Learn of its History in a Walk through its Streets," by Mr. Arthur E. Quekett.

8 p.m. Society of Arts: "London Coal Gas and its Enrichment," by Prof. Vivian Lewes.

8 p.m. Geological: "Mesozoic Rocks and Crystalline Schists in the Lepontine Alps," by Prof. T. G. Bonney; "Some Trachytes, Metamorphosed Tuffs, and other Rocks of Igneous Origin, on the Western Flank of Dartmoor," by Lieut-General C. A. McMahon.

8 p.m. Library Association: "An Early Printing Press as described by Thomas Hearne," by Mr. F. Madan.

THURSDAY, April 12, 3 p.m. Royal Institution: "The Etching Revival," II, by Mr. F. Seymour Haden.

8 p.m. Mathematical: "Regular Difference Terms," by the President; "Theorems Concerning Spheres," by Mr. S. Roberts; "The Expansion of Certain Infinite Products," II, Prof. L. J. Rogers; and "A Property of the Circum-Circle," by Mr. R. Tucker.

8 p.m. Electrical Engineers: Discussion, "The Best Resistance for the Receiving Instrument with a Leaky Telegraph Line," by Prof. W. E. Ayrton, and Mr. C. S. Whitehead; "Transparent Conducting Screens for Electric and other Apparatus," and "An Asbestos Station Voltmeter," by Prof. W. E. Ayrton and Mr. T. Mather; "Cost of Electrical Energy," by Mr. R. E. Crompton.

8.30 p.m. Antiquaries.

FRIDAY, April 13, 5 p.m. Physical: Discussion, "The Calculating Machines," by Prof. Henrici; "The Minimum Temperature of Visibility," by Mr. P. L. Gray; "The Mechanism of Electrical Conduction," by Dr. C. V. Burton.

7.30 p.m. Ruskin: "Ruskin's Teaching on Interest of Money," by the Rev. J. P. Fauntorpe.

8 p.m. Philological: "Report on the Progress of the New English Dictionary," by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "Some Properties of the Electric Discharge through Gases," by Prof. J. J. Thomson.

SATURDAY, April 14, 3 p.m. Royal Institution: "Life among the Afghans," II, by Mr. J. A. Gray.

3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

SOME BOTANICAL BOOKS.

Letters of Asa Gray. Edited by Jane Loring Gray. In 2 vols. (Macmillans.) Those to whom Asa Gray is a living memory, will welcome with pleasure this collection of his letters, edited by his widow. With the exception of a few pages of autobiography, relating only to his early life, and a journal, the two volumes consist almost wholly of letters; among the most frequent of his correspondents on this side of the water being Sir William Hooker, Sir J. D. Hooker, Darwin, Dean Church, and Lord

Justice Fry. The interest is of course chiefly scientific, but by no means exclusively so. The letters written at the time of the great War of secession are especially interesting, exhibiting, as they do, the prevalent feelings of the cultured classes in the Northern States, their enthusiasm for the war, their detestation of the avowed policy of the Southern leaders, their unwavering confidence in the restoration of the Union, and the appreciation which many of them felt of the causes which misled public opinion in this country. But Gray's work in life was the culture and teaching of natural science. The son of a small farmer and tanner in Massachusetts, he gradually rose to the position of professor of botany at Harvard University, and to a place rivalled only by a very few men on this side of the Atlantic, as a leader of scientific thought. The interest of these volumes centres on his reception from the first of the main principles of Darwin's *Origin of Species*; and his letters display admirably the stages through which he was compelled to give in his adhesion to the hypothesis of the evolution of species by natural selection. It is not too much to say that it is largely to the support given to Darwin's views by Hooker, Lyell, and Gray, that their rapid acceptance by the scientific world was due. Gray's adhesion was especially valuable, as the pupil and friend of Agassiz, one of the staunchest upholders of the old views, as one whose work was almost entirely in systematic rather than in physiological botany, and as a man of deep and orthodox religious convictions. To the personal qualities which endeared Asa Gray to a very large circle of friends, both in America and in this country, where he was a frequent visitor, these volumes bear ample testimony.

Chapters in Modern Botany. By Patrick Geddes. (John Murray.) This is a little book to be highly recommended to any one desirous of interesting young people in the more romantic and fascinating departments of botanical science. Prof. Geddes discourses pleasantly, and with a competent scientific knowledge, on such subjects as pitcher plants, insectivorous plants, the movements of plants, and the relations between animals and plants. The mode of treatment contrasts very favourably with that of many popularisers of science. It is a pity that the author did not furnish, or was not allowed, a larger number of illustrations. There are only seven or eight in the whole volume, and of these about one-half are devoted to pitcher plants.

Handbook of British Hepaticae. By M. C. Cooke. (W. H. Allen.) Although simply a compilation of the writings of others, this is a useful monograph of the British species of liverworts, and will be a valuable manual for reference. The numerous woodcuts give the distinguishing characters of all the genera, and of nearly all the species. A useful bibliography is appended.

WE have received No. 2 of Contributions from the Botanical Laboratory of the University of Pennsylvania, which consists of a Botanical and Economic Study of Maize, by Dr. J. W. Harshberger, extending over nearly 130 pages and illustrated with four plates. The subject is treated under every possible aspect. First, there is a botanical chapter, dealing briefly with descriptive anatomy, together with a full bibliography and list of synonyms—the names recorded for the plant in the East Indies might have been largely extended. Then follows what may be considered the main object of the treatise: an elaborate examination of the evidence—botanical, climatic, archaeological, philological, and historical—with regard to the original home of maize. The author claims to have established that all

the ascertained facts point in the same direction—namely, that this was in Central and Southern Mexico; and that the Mayas of Yucatan deserve the credit of having invented American agriculture. A map shows the several stages by which, in the author's opinion, the cultivation gradually extended over both North and South America in pre-Columbian times. Finally, we have some account of the conditions favourable to the growth of maize, of its chemical constituents, of its economic value, and of its commercial future. Incidentally, we may notice that the American usage of "corn" *simpliciter* for maize has been sanctioned by a judicial ruling in Pennsylvania.

WE have also received the third volume of Massee's *British Fungus Flora*. A fourth is still wanted to complete the work.

SCIENCE NOTES.

THE first annual soirée of the Royal Society will be held at Burlington House on Wednesday, May 2.

THE evening discourse at the Royal Institution next Friday will be delivered by Prof. J. J. Thomson, on "Some Properties of the Electric Discharge through Gases."

At the meeting of the Anthropological Institute, to be held at 3, Hanover-square on Tuesday next at 8.30 p.m., Prof. A. C. Haddon, of Dublin, will read a paper, entitled "Ethnographical Studies in the West of Ireland," with illustrations by means of the optical lantern.

AT the last monthly meeting of the Royal Institution, donations of £50 each were acknowledged from Prof. Dewar and Mr. Hugh Leonard, towards the fund for the promotion of experimental research at low temperatures.

MESSRS. BLACKIE & SON will publish on May 1 the first part of a translation, by Prof. Oliver, of Prof. Kerner von Marilaun's *Pflanzenleben*, with abundant illustrations. The work will be completed in sixteen monthly parts.

MESSRS. GEORGE PHILIP & SON announce *A Handbook for Beginners in the Study of Natural Science*: a series of articles by various writers, with an introduction by Sir Mount Stuart Grant Duff, edited by the Lady Isabel Margesson. The contents and list of contributors will be as follows: Birds, by W. Warde Fowler; Fossils, by F. A. Bather; Minerals, by G. T. Prior; The Study of Mosses, by E. M. Tindall; Fungi, by A. Lorrain Smith; Seaweeds, by E. M. Holmes; The Study of Flowers, by Prof. Patrick Geddes; Zoology, by J. Arthur Thomson; Shells, by E. R. Sykes; Teaching Natural Science, by M. L. Hodgson; How to Observe Without Destroying, by Edith Carrington; The Microscope, and How to Mount Microscopic Objects, by the Rev. Theodore Wood; Home Museums, by Mrs. Brightwen; Bands of Mercy, by Mrs. Sickling.

REPORTS OF SOCIETIES.

ELIZABETHAN.—(Wednesday, March 21.)

FREDERICK ROGERS, Esq., in the chair.—Mr. James Ernest Baker read a paper on "The Elizabethan Sonneteers." Mr. Baker commenced his paper with a full and concise explanation of the origin of the sonnet, and then proceeded to describe how the form was handled by Guittone d'Arezzo, Petrarch, Dante, Camoens, Bellay, and other poets. The sonnet was introduced into English literature by Sir Thomas Wyatt and the Earl of Surrey. Both Surrey and Wyatt were considerably influenced by Italian poetry. Like the majority of the young noblemen of the day, they had in their youth travelled in Italy; and, on returning to England, had brought back with them an eager

desire to infuse the inspiration they had gained into the poetry of their native land. The new "courtly makers," as that quaint Elizabethan critic, Puttenham, calls them, "travelled into Italy and there tasted the sweet and stately measures and style of the Italian poetry," and came home filled with the zeal of "novices newly crept out of the schools of Dante, Ariosto, and Petrarch." Their poems were published for the first time in a collection of verse generally known as "Tottell's Miscellany." The full title is "Songs and Sonettes written by the ryght honourable Henry Howard, late earle of Surrey, and others." The publication of this volume of poetry was an important event in the literature of this country. It was a powerful stimulus inciting men to take a fresh interest in both the reading and writing of poetry. The influence of Chaucer had almost died away, or was evaporating in the wearisome verses of Lydgate and Hawes, or becoming an "instrument of reform" in the more energetic work of Skelton and Lyndsay. But it cannot be said that Surrey and Wyatt were particularly successful with the sonnet. They evidently recognised the almost insuperable difficulties of using the Italian form in the English language, but did not labour much to overcome them. Wyatt closely follows the Petrarchan arrangement; while Surrey, after continued experiments, finally arrived at the conclusion that the form best suited for the English language should consist of three quatrains and a couplet, a form afterwards used by Daniel for his "Sonnets to Delia," and by Shakspeare. The publication of the numerous miscellanies of love songs and sonnets may be said to commence with Sir Philip Sidney's sonnets to Stella in 1591. In 1592 came Daniel's sonnets to Delia, and Constable's sonnets to Diana; in 1593 Lodge's sonnets to Phillis, and Watson's "Tears of Fancy, or Love Disdained"; in 1594 Drayton's "Idea's Mirror, Amours in Quatorzain"; and in 1596 Spenser's "Amoretti or Sonnets." This list is by no means a complete one, but it contains the most notable names. After reading these numerous collections of Elizabethan sonnets, "stuck full of amorous fancies," it is an extremely difficult question to answer whether the passions they express were real or imaginary. Possibly in some cases they were the genuine articles of faith of an enraptured lover, but more frequently they were purely fictitious. We only know we possess a very charming collection of love sonnets, full of graceful and delicate conceits; and we should be singularly obtuse, nay, wickedly ungrateful, as lovers of poetry, if we evaded them solely because we could not satisfy our curiosity whether the beautiful ladies to whom they are addressed ever existed. Of course it must be understood that all sonnets produced at this time were not only "dallings with the innocence of love." On the contrary, we find many excellent sonnets on life and death and their inseparable joys and sorrows. Even your most amorous sonneteer was fain to dwell on other things occasionally. He couldn't always be asking his lady "to live with him and be his love." Like you and I, they heard the beating of the wings of the angels of Death; like St. Basil, they found that it was only in Paradise that roses ever grew without thorns. Still, most of the Elizabethan sonneteers took love and youth for their themes, and who will deny that a youthful poetry could occupy itself with more delightful subjects?

"The God of Love, ah! benedicite—
How mighty and how great a lord is he."

As might naturally be expected, one of the sweetest and noblest of the Elizabethan poets—Edmund Spenser—was not slow to perceive the beauty and value of the new form of verse. He introduced several variations; but they cannot be considered, even as experiments, completely satisfactory. They rank among his least successful work. The earliest poems that the author of "The Faerie Queen" published under the name of sonnets were written in blank verse, which clearly proves that Spenser entertained, at that period of his career, a very loose idea of the actual nature and scope of the form. Eventually, after repeated experiments, he discarded the fourteen-line blank verse form, and produced one consisting of three quatrains and a couplet. This modification of the Italian and existing English moulds

seems to have given him special gratification, for he adopted it for his ambitious "Amoretti," a series of sonnets recording his progress in love for the lady to whom he was afterwards married. Yet the reading of them fails to convey any genuine and abiding pleasure. The handling is too intricate, the conceits so manifestly frigid and far-fetched, the prevalent tone so palpably artificial, the human interest curiously tame. The "well-languaged Daniel," when publishing his "Sonnets to Delia" in 1592, justly complained that "a greedy printer had published some of his sonnets along with those of Sir Philip Sidney." Daniel alluded to the volume of sonnets surreptitiously published under the general editorship of Thomas Nash in 1591, which contained Sidney's "Astrophel and Stella" and twenty-eight sonnets by Daniel, in addition to other poems by "Divers Noblemen and Gentlemen." A corrected and authentic edition of Sidney's sonnets appeared later in the same year. Nash's eulogy of Sidney is rather extravagant and not a little humorous. He apologises for commending a poet "the least syllable of whose name sounded in the ears of judgment is able to give the meanest line he writes a dowry of immortality. And he is unnecessarily rude to some of his contemporaries. "Put out your rush candles, you poets and rhymers," he peremptorily cries, "and bequeath your crazed quaterzains to the chandlers, for, lo! here he cometh that hath broken your legs." Sidney's sonnets are always interesting reading. They are distinguished by their beautiful thoughts and exquisite tenderness of language, and stand out prominently from much of the love versifying of the day by their striking originality. Sidney was no mere imitator, no "pick-purse of another's wit." Though the sonnets of Daniel do not possess the originality and sparkling grace that belong to the sonnets of Sidney, they are characterised by vigorous thought and a commanding and harmonious flow of language. The publication in 1592 of his "Sonnets to Delia" helped considerably to the development of the English form. Samuel Daniel and Michael Drayton were the two men who actually prepared and made ready the splendid instrument on which, in a very short time, the greatest of all the Elizabethan poets, William Shakspeare, was to play such transcendently beautiful music. The first edition of Daniel's "Sonnets to Delia" was prefaced by a prose dedication to the Countess of Pembroke, "Sidney's sister, Pembroke's mother," Daniel wishing "to be graced by the countenance of your protection, whom the fortune of our time hath made the happy and judicial patroness of the muses (a glory hereditary to your house)." Daniel also wrote a dedicatory sonnet to the Countess in the second issue, calling her "the wonder of these, glory of other times," and asserting that the sonnets were "her own, begotten by her hand." Truly, "Sidney's sister, Pembroke's mother" must have been a beautiful and gracious woman. Little is known of Henry Constable. He came of a Roman Catholic family, was educated at St. John's, Cambridge, and took his degree of B.A. in 1579. Owing to his activity in the interests of his religion, he was banished from England in 1595, and on returning, probably in 1602, was imprisoned in the Tower, and not released until 1604. In the "Return from Parnassus" (1606), he is spoken of as if he were still alive, and in Bolton's "Hypereritica" (1616), as if he had lately died. Constable was not a great poet, but his verse will always find a place in the hearts of those who are willing to be charmed by sweet ideas expressed in language "aglow with the rapture of beauty." For warmth of colour, power of imagination, and ardour of expression, Constable was greatly superior to Daniel. The sound of the verse rings out clearer, the imagery is not so ruthlessly forced, there is not "a thinking too precisely," a grave charge to bring against any poet. It is scarcely necessary to say that the love sonnets of Constable were written in "the very hey-day of his blood." The extravagance of youthful passion bubbles merrily and spontaneously in every line. Like most of us, Constable as he grew older became more sober and reasonable. Alas! it is a heavy price we have to pay for the somewhat doubtful privilege of being sober and reasonable. Mme. de Lafayette wrote to Menage, "It costs dear to become reasonable, it costs us our youth." Thomas

Lodge was born in London about the year of Elizabeth's accession to the throne. He was the son of a prosperous grocer, who became Lord Mayor in 1563. In 1573 Lodge was at Trinity College, Oxford. He was intended for the law, but soon drifted into literature. His parents seem to have regarded him as a wild and reckless youth, and never forgave him for his persistent love of poetry. His name is not mentioned in his father's will, and in his mother's will Lodge has his share left him on remaining what "a good student ought to be." Lodge's nature was too impetuous to permit him to spend much time in elaborating and polishing to the desired state of perfection such an intricate form of verse as the sonnet. Occasionally he opens well, but the conclusion is often lamentably disappointing. He is far more successful in his lyrical pieces, which are "full of young blood and tuneful impulse." They spring as naturally and as genuinely from the heart as the impulsive and perfectly melodious notes from the throat of blackbird or nightingale. Mr. Baker then proceeded to deal with Thomas Watson, the author of "The Passionate Century of Love" (1582), and of "The Tears of Fancy or Love Disdained" (1593), and concluded his paper with a criticism of Drayton, whom he regarded as the author of one of the finest sonnets in our language. Drayton was a year older than Shakspeare, and born in Warwickshire, which he celebrates in his "Polyolbion" as "that shire which we the heart of England well may call." Drayton was "noted for the respectability of his life, and distinguished by the ardour of his orthodox and patriotic sentiments." But he was no mean poet. His verse frequently lacks imaginative power, enthusiasm, and spontaneity, but several of his poems we could never allow ourselves to forget. Shall we ever tire of reading his "Nymphidia," that delightful and amusing story of the trials of Fairyland, the dainty and exquisite "Quest of Cynthia," the stirring and patriotic ode on "The Battle of Agincourt," which Mr. Swinburne fitly ranks with Campbell's "Battle of the Baltic." Drayton's first volume of verse, "The Harmonie of the Church," was published in his twenty-eighth year, and was dedicated to Lady Jane Devereux, of Merivale. He first made his appearance as a pastoral poet in 1593 with his "Idea: Shepherd's Garland; fashioned in Nine Eclogues." In 1594 he issued a collection of sonnets entitled "Idea's Mirror, Amours in Quatorzain," and the mythological tale of "Endymion and Phoebe." There are many points of resemblance between the sonnets of Drayton and Shakspeare; but apart from this, they are worth our appreciation for their inherent merits, their virile freshness, their chastened and appropriate language. One is inclined to believe that Drayton entertained a real passion for the lady whose graces he commemorates for the benefit of posterity. But he certainly never married her, for he died a bachelor at the age of sixty-eight.—An interesting discussion followed, which was opened by the chairman and continued by Mr. Arthur Dillon, Mr. Chambers, Mr. J. A. Jenkinson, Mr. W. H. Cowham, Mr. R. C. Hayward, and Mr. James Ernest Baker.

FINE ART.

ART BOOKS.

The Little Passion of Albert Dürer. With an Introduction by Austin Dobson. (Bell.) The "Little Passion" of Dürer is probably better known than any of his series of engravings on wood or copper. The original blocks (with the exception of two) found their way to the British Museum in 1839, and in 1844 the late Sir Henry Cole got permission to take electro-types of them. These have been used already in more than one edition of the "Little Passion," in this country, and a facsimile of the first Nuremberg edition without the text was published by George Hirth, of Munich, in 1884. A full but succinct account of the history of the work is contained in Mr. Dobson's Introduction, in which he fairly claims for the present issue the merit of corresponding more exactly with the second Nuremberg issue of 1511, i.e., the first edition with the text, than

any which has yet appeared in this country. The series is too well-known to need description. Though by no means the finest of Dürer's works of the class, it is characteristic and vigorous, and contains some noble designs, like The Entry of Christ into Jerusalem, the Cleansing of the Temple, Christ taken down from the Cross, and the impressive vignette of Christ as the Man of Sorrows (here printed—like Christ parting from his Mother—from a block engraved by C. T. Thompson in 1844, to replace the lost original). It is not to be expected that, after so much wear, these stereotypes from old and worm-eaten wood blocks of the sixteenth century can be recommended as worthy examples of Dürer or of the woodcutter he employed, but they are interesting and curious; while the introduction by Mr. Dobson is an excellent and trustworthy summary of the history of the "Little Passion," and the portrait of Dürer by himself, after the celebrated picture at Munich (or rather after a very excellent lithograph of that picture), add a special value to the book.

Lead Work, Old and Ornamental, and for the most part English. By W. R. Lethaby. With Illustrations. (Macmillans.) Mr. Lethaby has written a very interesting little book about an art which is extinct, we fear, beyond recovery. We employ lead still for coffins; but these coffins are plain and hidden from sight by polished oak cases. We have ceased to employ the metal for statues and fonts; and there is never a plumber who will ornament his pipes and gutters with rosettes and coats of arms. Here and there, in the garden of some old country house, we come across a Belvedere Apollo, or a Dying Gladiator, much bruised and out of shape, which tells of a time when the glories of Versailles and Marly were imitated in small by the English nobility. We have still Queen Anne's statue at Queen's Gate, and the sundial which has been transferred from Clement's Inn to the Temple; but it is only in imagination that we can restore the ranks of gilded statues that once adorned the gardens of Canons, the sumptuous, but, alas, ephemeral, palace of the Duke of Chandos at Edgware. Those who remember the equestrian statue of George I. that once occupied the centre of Leicester-square (which came from Canons) will not, perhaps, much regret that most if not all its old companions have gone to the melting-pot. In these days, when all old arts are being revived, it would be rash to prophesy that there is no future for lead as an artistic material; and in any case we may welcome this book by Mr. Lethaby, which gives us so many interesting facts so clearly and in so small a space.

A Text-book of Elementary Designs. By Richard G. Hatton. (Chapman & Hall.) As Mr. Hatton begins his book by saying that no one has a right to dictate principles of art or taste, we wonder that he has had the courage to publish it. As a text-book of elementary design, it necessarily consists of dictations of such principles. Nor do we agree with him that such principles are liable to be upset by the succeeding generation—at least, not if they are founded on ideas so elementary and generally received as those he has adopted. For the most part, at all events, we have no hesitation in subscribing to his articles of faith, and can recommend his volume as not only sound, but in no ordinary degree original and interesting. We can also commend his illustrations as generally apt and well chosen; but we fear that his Lion design (p. 104) is not a success, notwithstanding it expresses "the crouch, his mobile strength, and the vigour" of the animal. It is irritating and spotty; and in this case, as well as in others, it is clear that he loves his Ruskin "not wisely but too well."

Drawing and Design: a Class Text-book for Beginners. By Edward R. Taylor. (Macmillans.) The object of this little book is to stimulate the sense of design, by giving a course of lessons in which the ornament to be copied is based on the elementary lines of the letters of the alphabet as written in round-hand. There is much to be said in favour of this method, which makes use of the knowledge already acquired by the child. Calligraphy is the basis of Chinese and Japanese art; and though the formation of English letters does not demand so free a play of the hand and arm as is required by the Oriental scribe, there is a natural affinity between writing and drawing which may be cultivated with advantage to both arts in all countries.

EGYPT EXPLORATION FUND.

THE TEMPLE OF HATASU AT DEIR EL BAHARI.

Luxor: March 16, 1894.

RAMADÂN and the hot weather have begun simultaneously; so the last wages were paid yesterday, the railway was taken up and stored, and all made safe for the summer season.

My forecast, published in a former letter, has proved fairly accurate: we have not been able to clear away entirely the huge mounds on the central terrace, but we have reduced their height everywhere by twenty feet, and on the western and northern side of the terrace have cut them away to the level of the pavement and rock. In the process of removing the upper slice, some hundreds of ostraka, demotic and Coptic, were found, besides more Gnostic (?) mummies similar to one mentioned in my former letter. Among the ostraka there appears to be parts of a library catalogue; but the great majority are letters and legal documents. Only one Greek potsherd has turned up, inscribed with moral reflections, headed Ἀμεινον ὑποδραμα. On the northern side of the terrace we have laid open in its entirety a fine colonnade, formerly buried under fallen mountain debris, and it now presents a very fine appearance. It has fifteen sixteen-sided columns, each fourteen feet eight inches high to the top of the abaci. A sandstone architrave rests only on the eight westernmost, and it appears certain that the eastern part of the structure was never finished. A wall of brilliantly white limestone is built against the mountain behind, and four vaulted chapels, uninscribed and perhaps unfinished, open out of it. Between and inside the columns exist at present a number of mud-brick chambers, which, when excavated, yielded Ramesside pottery and fragments of hieratic papyri, besides scarabs, beads, amulets, and bits of bronze. No ostraka nor any Coptic remains were found in them. These chambers are evidently of an early period, and possibly were dwellings of workmen of Rameses II. engaged on a restoration of the Temple, and were never destroyed because the completion of this colonnade was not carried through. We have cleared also the hypostyle hall at the western end, which was entered by Mariette, but left full of rubbish. It is one of the best-preserved remains of antiquity in Egypt. The star-spangled ceiling rests on twelve sixteen-sided columns, over fifteen feet high: right and left are brightly-painted funerary niches, and the main walls show scenes still brilliant in colouring, the Queen and Thothmes III. offering to gods of the dead. A short staircase ascends at the back of the hall to a three-roomed chapel, on whose walls the Queen offers to Amen Ra and Anubis. As this hall is completely covered in, there is good hope that its paintings may be long preserved with their freshness little if at all impaired.

South of this hypostyle, and west of the main court of the central terrace, is a portico corre-

sponding in everything but excellence of workmanship, to the famous Punt portico on the south side of the central causeway. It is very much ruined; the square pillars are only complete at the broken end, and very few of the architrave blocks or roofing slates are in position. The number of these fallen masses of stone proved a great impediment to us, and we have been able this season only to clear the space between the western rank of pillars and the wall. By so doing we have laid bare a very interesting series of representations, concerning the preliminaries and circumstances of the birth of the Queen. Her mother, Ahmes, appears, conducted by several divinities to the presence of Amen, and the god appears to her in the guise of her husband, Thothmes I., as in those well-known scenes in the Luxor Temple, relating to the birth of Amenhotep III. Much restoration has been done on this wall by Rameses II.; but the fine portraits of Ahmes herself have escaped his hand, and remain admirable examples of XVIIIth Dynasty art, both in moulding and colouring. The inscriptions, though defaced, are fairly legible. Among the debris, which has lain since an early period on the court bounded by this portico, the hypostyle, and the colonnade, we have found most of our small objects of art in stone, ware, or paste. Not much statuary has been discovered; the best piece is the lower half of a kneeling statue of Sennut, the architect of the temple; and a very fine portrait head in sycamore wood, on a part of a mummy case, is worthy of special mention. Amulets, figurines, rings, and scarabs, inscribed and uninscribed, have been discovered in considerable numbers; and in addition to countless separate beads, some fine necklaces of blue ware, still strung, with pendants attached, were found in the lowest layer of deposit. Papyrus has been unearthed, only in innumerable small fragments; the largest pieces have formed part of copies of the Book of the Dead.

The Temple at Deir el Bahari, as has been often remarked, is not built on a general plan, comparable to that of any other Egyptian temple. Several parts of it, however, taken by themselves, recall the conventional arrangement of peristyle court, hypostyle, and sanctuary. In fact, Deir el Bahari may be regarded as an aggregate of small temple-units. So on the central terrace we have the northern colonnade, answering to the usual peristyle, which leads to a hypostyle, out of which opens a sanctuary. As Thothmes I. and II. do not appear in any part of it, but only Hatasu and Thothmes III. associated, we may assume that it was built after the death of Thothmes II. and before the Queen-regent's rupture with her nephew, and was intended to be more particularly the funerary shrine of Hatasu herself and Thothmes III. It is apparent, however, that the original construction has been altered in this region, and we must wait until the whole terrace has been excavated before we can draw conclusions as to the architectural history of this part of the temple.

The reconstruction of the high altar of Harmachis on the upper terrace has been carried out successfully by Mr. John E. Newberry, nearly all the missing parts of the inscription having been found among the debris close at hand. The funerary chapel of Thothmes I. has been restored; and in digging out the space between the broken north wall of the altar chamber and the rock face we have found all the missing blocks belonging to a brilliantly-painted niche in the vestibule, and from them reconstructed it. Here (for once) Queen Hatasu appears in her male guise, unerased. The broken northern and western main walls have been built up again in part, to be completed if possible next season; and the crumbling cliff above has been shored up strongly with rough masonry. The northern end of the

terrace is therefore nearly finished, and the main work of next season must be the reconstruction of the niches in the west wall of the main hall of the upper terrace. The major part of the existing wall about them is of Coptic construction, and must be pulled down, in order that numerous sculptures, belonging to other walls in the temple, may be recovered; but in order that this may be done and the safety of the niches assured, the sliding cliff on the west must be shored up not less strongly than on the north, at great expense of money, time, and labour.

The artists have completed their plates of the Altar Chamber, the Hall of Offerings, and the Chapel of Thothmes I.; and these, together with drawings of the altar and the doors of the ebony shrine, discovered last season, will constitute the first fascicule of the complete publication of Deir el Bahari, proposed by the committee of the Fund. It is hoped also that, when the excavation is complete, it will be possible to deduce results bearing generally on Egyptian art. The quantity of relief-work of admirable quality, the variety and freshness of colouring, and the comprehensive find of objects in blue ware ought to afford material for valuable chapters on plastic, pictorial, and ceramic art in the period of the XVIIIth Dynasty.

D. G. HOGARTH.

NOTES ON ART AND ARCHAEOLOGY.

THE spring season of exhibitions is now at its height. Among those to open next week are the following: (1) the New English Art Club, at the Dudley Gallery, Piccadilly; (2) a series of drawings by Mr. F. Goodall, entitled "Life in the Valley of the Nile," at the Fine Art Society's, New Bond-street; (3) a collection of modern Dutch paintings, at the Goupil Gallery, Regent-street; (4) drawings in water-colour of Italian towns—Ferrara, Ravenna, Rimini, and San Marino—by Mr. Charles J. Watson, at Dunthorne's, Vigo-street; (5) pictures and sketches of "Life on the Dogger Bank," by Mr. Thomas M. Hemy, at the St. James's Gallery, King-street; (6) the thirtieth annual exhibition of cabinet pictures by British and foreign artists at McLean's Gallery, Haymarket; and (7) Prince Pierre Troubetzkoy's picture of "Mr. Gladstone in his Study in Downing-street, July, 1893," at Mr. Henry Graves's Gallery, Pall Mall.

MR. W. BISCOMBE GARDNER has engraved on wood the portrait of George Meredith after the painting just completed by Mr. G. F. Watts. This is the first time Mr. Meredith has given sittings to a painter; and no portrait of him, not even a photograph, is at present purchasable. The engraving will be published as a fine art plate, of which 600 impressions, signed by painter and engraver, will be issued in England. They will be ready for delivery on April 16, and Messrs. Elkin Mathews & John Lane are to publish them.

The third general meeting of the Society for the Promotion of Hellenic Studies will be held at 22, Albemarle-street, on Monday next, at 5 p.m., when Miss Jane Harrison will read a summary of Prof. Furtwängler's recently published views as to the Temples on the Acropolis at Athens, and a discussion will follow.

THE Marianne North Gallery at Kew was reopened this week. Under the advice of Sir Frederic Leighton it has been found necessary to give the pictures, after careful cleaning, a thin coat of varnish and to glaze them. Opportunity has been taken at the same time to repair and renovate the decoration of the gallery. A bust of Miss North, by Mr. Conrad Dressler, the gift of her sister, Mrs. Addington Symonds, has been placed in the inner room immediately facing the entrance.

THE March number of the *Illustrated Archaeologist* (Charles J. Clark) completes the first annual volume, and—we are glad to say—includes the index, which is but too commonly postponed until the first part of a new volume. Mr. Edward Lovett gives an account of neolithic implements, discovered in great abundance in a cave in Jersey; and he also describes a sort of stone bowl that is used to this day for playing on the roads in Lancashire. There is a good account, with numerous illustrations, of the Saxon church at Escomb, in Durham, which has recently been restored; and papers on the corporation plate of Wiltshire, pilgrims' signs or rather badges, and the carved bench-ends that used to be so common in West-country churches. Incidentally, we may mention that Prof. George Stephens gives his approval to the decipherment of the Yenisei inscriptions by Prof. Thomsen.

MUSIC.

MASSENET'S "THAÏS."

M. MASSENET is not only a most prolific composer, writing, on an average, a new opera every year, but no one knows better how to trim his sails to the changeable winds of popular favour. The success of MM. Gallet and Bruneau's rhythmical setting of M. Zola's "Le Rêve" and "L'Attaque du Moulin" has not been lost on M. Massenet, who, with the assistance of M. Gallet, has made a lyrical comedy, in three acts and seven tableaux, out of one of M. Anatole France's most charming *nouvelles*.

M. Gallet has discarded the conventional libretto form, and written what the erudite Belgian, M. Gevaert, calls a "poème mélodique," in rhythmical prose, something akin to our blank verse. There is nothing new in this, for Berlioz had the same idea forty years ago. To add to the scenic and other attractions of the new opera, Miss Sibyl Sanderson, the American singer, and M. Massenet's favourite prima-donna, has been specially engaged for the title part.

The first scene takes place in the Thebaid. Twelve anchorites are partaking of a frugal evening repast when their Lymn of thanksgiving is interrupted by the arrival of Brother Athanaël (Paphnucé in the original story), who has just returned from Alexandria. He relates the incidents of his journey to his brethren, and tells how scandalised he was at the immorality of the inhabitants of the city, utterly given over to the worship of Venus in the person of Thaïs, the dancer. He then lies down to sleep, and in a dream (tableau ii.) sees Thaïs dancing before an enraptured audience. On awakening, he feels more than ever convinced that it is his duty to return to Alexandria and convert this new Magdalen. So, regardless of the warnings of older and wiser brethren, he departs. The music of these first two tableaux offers a combination of the sacred and profane, such as the composer of "Marie Madeleine" and "Manon" delights in; but originality of inspiration is utterly wanting.

Between the second and third tableaux the orchestra plays a symphony descriptive of the excitement of the city of Alexandria: a very spirited piece of programme-music, through which runs a chromatic theme played by the string instruments, interrupted at times by the sharp call of trumpets, which is very suggestive of the opening scene of the third act of the "Valkyrie." The curtain then rises on a beautiful piece of scenic art—a terrace overlooking the Mediterranean, where Athanaël meets a friend of former days, Nicias, an amiable Sybarite, who promises to assist him in his mission. The holy man, greatly against his will, is attired in festive robes by two beautiful attendants, and introduced to Thaïs,

who has come to sup with Nicias. The scene is charming; and when Miss Sibyl Sanderson makes her appearance most splendidly, though lightly, attired, accompanied by a merry troop of dancers and fair slaves to the strains of festive music, the audience easily realise the seductive charm that Thais exercises over the inhabitants of Alexandria. But Athanaël, regardless of the mocking laughter of Nicias and his guests, urges Thais to repent, and calls upon her to abandon her career of sin, whereupon she only laughs at him and bids him come and convert her in her own palace. The music of this tableau, though containing reminiscences of previous works by the composer, is so cleverly arranged, familiar *motifs* being cunningly blended with novel conceits, that the critic is silenced. The charming nocturne, "Nous nous sommes aimés toute une semaine," and the appeal that Thais, whose life-dream is love, addresses to Athanaël when he upbraids her for her sinful life, "Qui te fait si sévère," with its exquisitely modulated violin and flute accompaniment, are equal to the best passages in "Manon."

Another symphony descriptive of the loves of Aphrodite and the young Syrian god Adonis precedes the second act, which takes place in the boudoir of Thais, whose delivery of the voluptuous aria, "Vénus enchantement de l'ombre, dis-moi que je suis belle et que je serai belle éternellement," is exquisite. Athanaël makes his appearance, and is on the point of yielding to the fascination of the enchantress when the Spirit comes to his rescue; and, in an outburst of holy indignation, he anathematises carnal love and threatens Thais with fearful retribution if she does not repent, abandon all, and follow him to a monastery. He then leaves, saying he will wait for her until daybreak.

The next scene, outside Thais's palace, is preceded by a meditation which depicts the transfiguration which has come over Thais at the recollection of Athanaël's words. The leading *motif* is an effective andante religioso for the violin solo, accompanied by harps. Athanaël, being asleep, is on the steps outside, when the now penitent Thais bids him conduct her to the convent, where she will end her days in prayer. After narrowly escaping death by stoning at the hands of the populace, indignant at the loss of their favourite, Athanaël and Thais depart. We next find the anchorite once more among his brethren, but the recollection of the beauty of his fair proselyte haunts him day and night. In a dream (the ballet) he is visited by the Seven Spirits of Temptation led by Perdition (represented by the charming, fleet-footed Mlle. Rosita Mauri); he becomes the centre of a wild bacchanal dance, in the midst of which suddenly appears the image of Thais on her death-bed. Athanaël awakes and rushes off to the convent, in the garden of which, in the next and last tableau, we see Thais surrounded by nuns praying for her. Athanaël's passionate avowal of his love and Thais' pious exhortations in reply remind one, as regards both the dramatic situation and the music, of the last act of "Manon." Thais dies in peace, while Athanaël, with a wild cry of disappointed passion, falls to the ground.

"Thais," taken altogether, will not add to M. Massenet's reputation as a composer. The score contains many charming pages; but reminiscences of previous works are far too frequent, notwithstanding the ability shown by the composer in transposing and modifying the original ideas. We have the right to expect more originality and freshness of inspiration from the composer of "Le Roi de Lahore" and "Werther." The ballet, generally a strong point at the Grand Opera, is sadly deficient in taste and melody; the gnomes, evil spirits, dryads, and fauns are badly got up, their dances

are wanting in grace; the music is noisy; and the general effect is far from pleasing, either to the eye or the ear. Miss Sibyl Sanderson is in every respect a most attractive Thais, and her delivery of the music of the third, fourth, and last tableaux is perfect. M. Delmas, in the difficult part of Athanaël, maintained the reputation he has acquired by his masterly rendering of Wagner's King Wotan, while M. Vagnet's tenor voice did full justice to the light and pretty music written for the part of Nicias. CECIL NICHOLSON.

OBITUARY.

SIR ROBERT PRESCOTT STEWART.

THE sudden death of Sir Robert Prescott Stewart on Easter Eve has left a blank in the musical profession of the Irish metropolis that will be very difficult to fill. Whether as professor in the University, as undisputed head of cultured musicians in Dublin, or as one of the most accomplished organists in the three kingdoms, his loss will be severely felt; but independently of his professional life and work, there is the sudden extinction of an almost unique personality in the man, which in the hearts of a multitude of devoted friends can never be replaced.

His father was librarian to the King's Inns; and from him Robert Stewart inherited his musical capacity, and with that no small share of literary talent, which he turned to good account in his prelections at Dublin University. Some of these had a large circulation when published, the proceeds being devoted to the erection of memorial windows in the cathedral to his gifted predecessors, Sir John Stevenson and Michael Balfe.

Stewart's musical endowment was of a still higher order, and his precocity was very remarkable. From being a chorister at Christ Church Cathedral, he became deputy-organist at the age of sixteen, and two years later was appointed organist in chief, at the same time being chosen by the Provost and Fellows of Trinity to fill a similar post in the college chapel. This was in 1843; and he retained his offices and fulfilled their duties with increasing distinction and success to the very end of his life. Besides these, he was chief organist at St. Patrick's cathedral for some twenty years; and only so lately as Good Friday he for the last time conducted the choral services in these places of worship, where for half a century devout congregations had listened to the strains of soul-stirring sacred music, drawn by his skilful hands from the pealing organ with a power and pathos rarely equalled. Sir R. Stewart's talent as an organist became more widely known after his first visit to England in 1851, when he performed some of Bach's great Fugues at the Hyde Park Exhibition. He afterwards visited Manchester, and in later years became acquainted with the leading organ-players in France and Germany.

His strongest point was his improvisation, an almost perished art. The writer remembers the splendid treatment of Handel's "See the conquering hero" on the Christ Church organ, played with wonderful originality and brilliant variations by Stewart, on being informed that Lord Gough was in the cathedral, at the time of that great general's first visit to Ireland. And only a few Sundays ago some friends of the writer heard from "the vanished hand" a most masterly development of the "Ein feste Burg," which one of those around the organist had suggested at the moment for the concluding voluntary. Sir John Stainer (in a recent communication) congratulates himself on having heard Stewart improvise, and records that he had listened to him with great delight. His musical memory was prodigious, of which the writer has

known many remarkable proofs. His capacity in this respect may be likened to that of the elephant's trunk—nothing was too great or too small to be laid hold of, an old song, a forgotten ballad, some new ditty of the day, or an obscure quartet out of opera or oratorio. He was at home in all, and that not merely to play or accompany them, but he would sit down there and then, and write the piece out, and in full score, too, if the orchestration was required.

As a composer, Stewart cannot be put in the first rank, except in his cathedral services, which occupy a high place in musical estimation. Some of his glees and part songs, moreover, are admirable. His last Cantata, written to an Ode by Prof. Armstrong, of Cork, for the centenary of the University of Dublin in 1892, is an excellent work, and its orchestration and fine choral effects were much admired by Dr. C. Hubert Parry, who, with Sir John Stainer and other eminent musicians, was present on that memorable occasion. The writer first knew the lamented composer in 1847, when he succeeded Mr. Joseph Robinson as conductor of the University Choral Society, which, under Stewart's hands, grew from an infant's to a giant's stature. It is impossible to describe the magical power exercised on that body by the personal charm of their conductor—his *bonhomie*, his brightness, patience, and unfailing courtesy. Some of us older ones can recall (*non siccis oculis*) the fervour of our early love for music, and for that musician who then found a place in our hearts from which neither time nor distance nor new friends and occupations have ever dethroned him. Many of us, I dare say (the writer, certainly), may have been drawn aside too often from more serious studies by the siren charms of Melpomene and Polyhymnia; but yet, in the storm and stress of life, those chords have never ceased "to vibrate sweetest pleasures," even as the memory of one who has now passed away must in our hearts "thrill with deepest notes of woe."

O. J. VIGNOLES.

MUSIC NOTES.

THE performance of "Faust" at Drury Lane last week attracted an immense audience. Miss Pauline Joran, who took the part of Marguerite at very short notice, achieved a legitimate success. Mr. O'Mara, as Faust, sang and acted fairly well. Mr. Harrison Brockbank was the Valentine; he has a sympathetic voice, and his acting was dignified. He certainly gives promise of good things. Mr. Hugh Chilvers, a new Mephistopheles, has a fine voice, but, possibly through nervousness, he exaggerated his part. Signor Seppilli conducted carefully, but the band was unpolished. The theatre was again crowded on Saturday evening when "Carmen" was given. Mlle. Olitzka acquitted herself well, on the whole, in the title-role; and Mr. R. Green, the Escamillo, sang well, and acted with spirit.

MISS BEATRICE FROST, the daughter of Mr. H. F. Frost, the well-known musical critic, made her first public appearance at the concert given on Wednesday at St. James's Hall for the benefit of the Metropolitan and City Police Orphanage. She sang "Selva Opaca" from "William Tell," and a light ballad, "Our Hearts are Together," by Lester Carew. Miss Frost's voice, though not fully developed, is of clear and essentially pleasing quality. She was favourably received. She is young, has studied with Mr. H. Klein, and with further study bids fair to become a successful vocalist and refined artist. The programme, in which Miss Ella Russell, Miss Alice Gomez, Messrs. Lloyd, Grover, Black, and Norman Salmond took part, was highly enjoyed. The excellent singing of the "Dilettante" Vocal Quartett deserves mention.

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